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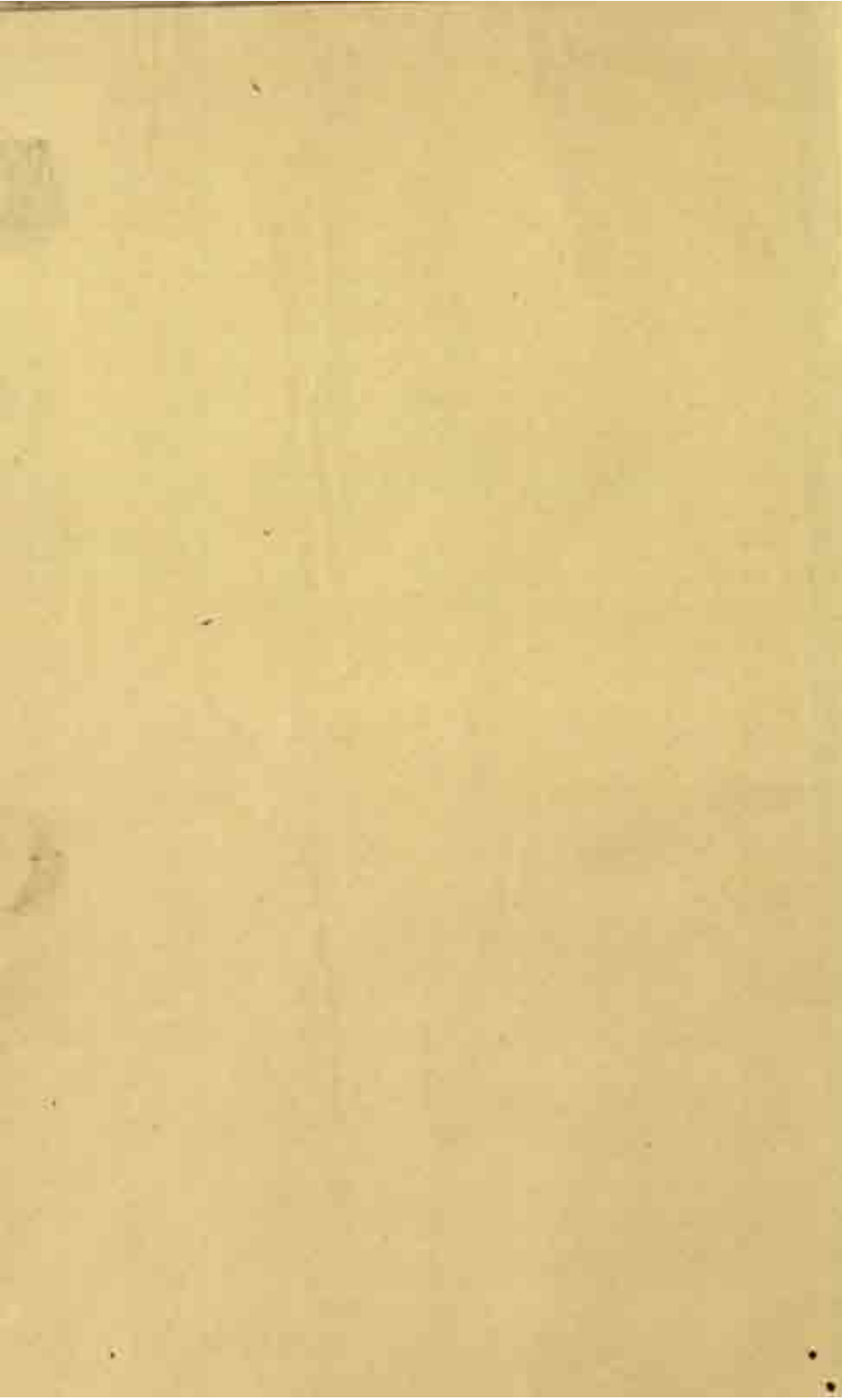
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CATALOGUE & GUIDE  
To  
GOVERNMENT MUSUEM, ALWAR

PART I  
*SCULPTURES—INSCRIPTIONS, ARTS—CRAFTS  
& PAINTINGS—MANUSCRIPTS SECTIONS*

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## CONTENTS

	Pages
Frontispiece	
Introduction	1 — 7
Sculptures and Inscriptions Section	8 — 18
Arts and Crafts Section	19 — 55
Paintings and Manuscripts Section	56 — 104



Jahāngir playing Holi in his pleasure garden  
Moghul School of Painting-17th Century.



## INTRODUCTION

**A**UTHENTIC documentary evidence is lacking ~~in~~ to show that indigenous arts flourished in Alwar State (modern Alwar District in Rajasthan). It was the royal court from which knowledge emanated. Owing to the interest and patronage of the rulers like Maharaja Vinaya Singh, Balwant Singh of Tijara, Mangal Singh and others, many rare and valuable specimens of Indian art were purchased and collected for the Palace for being preserved. These were acquired to serve as fine examples for the artists to inspire and to guide them as well. Maharaja Vinaya Singh took interest in accumulating rare samples of almost every kind of art and craft. Several such pieces now adorn the galleries of the present museum.

The collection of the museum is arranged in three big halls of the old city palace, which was constructed during the period of the third ruler of the former State of Alwar. The Hall No. 1, which is, at present, under reorganisation, contains miscellaneous exhibits of the locality and outside. These include costumes, wooden, stone and ivory products, musical instruments, stuffed birds and animals. All these articles are now being classified and put in sections, marked—local, Rajasthani, Indian and foreign.

Kho, Jhiri and Bhangarh have made remarkable contribution towards the supply of various types of coloured stones. There is a collection of some of the fine types of jade, but it is not rich in quantity. The light greenish-white ground of the stone serves as an excellent foil for the ~~g~~ns, which are embedded in the stonepieces.

The type of cloth called *kanwal* (a piece of cloth used for the purpose of giving a knot to the skirts of the bride and the bridegroom) represents the best form of dyer's art in it. A layman fails to know the secret which is responsible for the colours which are prevented from passing through the gauze. It is also difficult to understand how the dyeing was done. The tie and dye work displayed in the museum is very interesting. A large number of women are even now engaged in this profession in the city. The female dyers put knots with fine thread rather rapidly by sitting at the doors of their



houses. The husbands of these female dyers work at the tub of colours close by and dye the cloth, tied with knots. The process of tie and dye work is as follows :

The cloth is first dyed with colour, proposed to be used in the ground. Parts proposed to be left white are drawn up into a little bundle with the finger and the thumb, and covered rapidly with thread, which is twisted round it a number of times and then tied. The garment is then dyed in a fresh solution of colours. If the centres of the reserved spots are desired to be dyed partially with the other colour, that portion of the cloth, which is not proposed to be dyed, is again knotted and dyed and dyed again till the design is completed. This tie and dye process is a very ingenious one, although it is both cumbersome and complicated.

The village people in Alwar area practise also a kind of embroidery work, similar to that done in making the *phulakāris* in Amritsar area. This work is suited for the ornamentation of curtains, used at windows and doors. The colourful embroidery work of Mevanis, done on *ghāghanā* and *lugarī* (lower garment and veil of a Meva lady), is the best specimen of folk art of its kind. The embroidered coats are very fine pieces of art. Those are the garments of price and beauty, and when worn by the central figure of a great gathering, they appear not only striking but costliest in price.

Some selected pieces of perforated pottery manufactured in the south of the district are also on display here. A large silver dining table, with a machine in the centre to demonstrate the flow of water and the movement of fish in it, attracts an average visitor, who considers it as a piece of good art.

The stuffed birds and animals, shot at one time by the Late H. H. Sawai Maharaja Jai Singh, are in no way less interesting than the living ones to the common man and woman.

Lala Nand Kishor, Pannalal and others of Alwar produced superior type of workmanship in gold and silver plates, tea-sets, snuff boxes and card cases. Some of the works are on display in the first hall of the museum.

Models in plaster of various palaces and buildings, testifying to the fact that the art of architecture was well practised in the former Alwar State, are also on display here.

The central hall of the museum presents remarkable attractions to a lover of fine arts. It contains in it valuable paintings and manuscripts. The collection preserved in it is not only large but also the most valuable one. Paintings in the hall are classified school-wise, which are of Alwar, Udaipur, Bikaner, Jaipur, Jodhpur, Bundi, Kotah, Bharatpur, Nathadwara, Kangra and Kishangarh. The manuscripts, mostly illustrated, are classified script-wise, such as Devanāgarī and Persian. A short description at the bottom of each manuscript enhances the value of exhibits.

The most valued manuscript in the collection is a copy of the famous *Gulistān*—the *Gulistān* of Shekh Muslihuddin Saadi of Shiraz in Persia. The *Gulistān* (Rose-garden) was written in A.D. 1258. It is divided into eight chapters. The book was dedicated to Abubakr-bin-said-bin Jangi, sixth king of the Turkman, who ruled from 1189 to 1268 A.D. The Alwar copy of *Gulistān* was written in fifteen days' time and the whole book in twelve years. The borders of the pages were designed and painted by Nath Shah and Qazi Abdul Rahman of Delhi and the illustrations were done by Ghulam Ali Khan and Baldeo, the artists of Alwar. Each border medallion took from two to four days to be painted. The total cost of the work, including the salaries of those engaged for doing the works, is said to have gone up to a lakh of rupees ! The last illustration of the work describes Agha Mirza, the copyist, who presented the book to Maharaja Vinaya Singh, the third Chief of Alwar in the presence of Raja Bahadur Padma Singh, his minister or Musahib, shown seated on the ground. The Maharaja is seated on a throne beneath a canopy of the cloth of gold. Lachman Todawal Baniya, the Darogah Deoriji as head of the porters, introduces the writer Ladoo Khawas (*chaurī-bardār*), who waves a *chaurī* (*chāmara*) or fly-whisk, over the head of the Chief, and Bāl Govind Khawās holds near him a *morchhal* or a whisk of peacock's feathers, a symbol of rank.

The next exhibit, worthy of being mentioned here, is a beautifully illustrated copy of the *Qurān*, which was purchased from a Mohammadan traveller by Maharaja



Vinaya Singh, for three thousand rupees and a dress of honour. The labour and energy spent on the execution of this exquisite work were so great that the Maharaja appears to have been very fortunate in obtaining it rather cheap. Every page is written and illustrated with utmost care and skill.

The illustrated scroll of *Mahābhārata*, sufficiently long and written on Kashmiri hand-made paper, claims similar admiration for the extraordinary type of calligraphy displayed in it. One requires a high-power-magnifying glass to go through the work. But the most striking feature of this scroll is that throughout the length and breadth of it it is perfectly legible.

When Maharaja Balwant Singh of Tijara died, his estates reverted to the Alwar Chief and his personal moveable property was also brought to the capital. Amongst the valuable articles thus acquired are some beautiful and expensive paintings on cardboard. These are all mythological in character, so far as their subject-matter goes. Each picture is surrounded by a wonderfully executed border, which can be best understood by examining the originals.

A very interesting coloured illustration depicting a procession of the Emperor of Delhi, early in the nineteenth century, is also in the museum. It is not only beautifully drawn in the style of the Delhi miniature painters, but it presents a scene which is difficult to repeat and is characteristic of the glory that was India in Mughal times. The procession, in short, represents the Emperor Akbar Shah II, surrounded by all the pomp of his court, proceeding along the edge of the Yamuna river, accompanied by the British Resident and his staff. Another procession, similar to the one just described, is designed on a larger scale. This painting adorns the hall and is marked by the use of traditional vehicle *Indra-Vimāna* (Elephant Carriage) which the dignitaries used on ceremonial occasions. The procession was formed on the occasion of the Dashehara festival during the period of the Late H. H. Sawai Maharaja Jai Singh who has been shown in the painting seated on a big royal elephant. The artist Shri Rāma Sahāya Nepalia, still living, completed this painting with great patience and care

and demonstrated his best skill and ability in executing the principal figures.

Some very good specimens of book-binding are also on display in this museum. A short account of the book binding industry need be presented here. The man who introduced this art in Alwar was one Abdul Rahman. He learnt it from a *fakir* who had come there from Lahore. In the work there is ornamentation style giving place to colours, which appear to be inlaid and are painted on the board. In most of the designs the pattern is produced by using brass-blocks. The colours are then put on the pattern with the brush. The Alwar artists sometimes coloured the whole of the ground and at others only a part of it so as to produce totally different effects by using the same blocks. The edges of the books are generally with designs in colour. As this style of binding is only used for works of great importance, it is appropriate to their contents and is properly subordinated to the contents of the manuscripts and is also in harmony with anyone of the principal canons of design.

It is really a pity that we do not get any information regarding those masters who produced such magnificent pieces of art during those times. A few names of painters are, however, traceable from old records. They are: Bakasrama, Jamunadasa, Nandarama, Baleshrama, Chhotelal, Dalurama, Rangilal, Saligram, Baladeva, Balarama, Nanagrama and Budharama. But many of the gems in the field are still unknown.

The last hall of the museum houses in it arms and armoury. Weapons in this hall are kept in beautiful showcases, and are treated chemically to enable them to remain in perfect order. Besides good pieces of Rajput arms and armoury some rare arms of Mughal Emperors collected by Alwar Chiefs from Muslim travellers and refugees are also on display here.

In these days of atomic warfare, shields have no important place among the defensive weapons but that these were indispensable when people fought with bows and arrows need not be over-emphasised. Most of the shields displayed in the hall are modern ones. Some of these are beautifully inlaid with gold and silver. In damascened shields, a



channel is cut in the steel and gold wire firmly hammered into the depression, specially made for it. Burnishing with agates and other tools is employed to finish the work and in some instances the ground is plated with silver. When both silver and gold wires are used, the inlaying is termed as *Gaṅgā-Jamunī*. The term is also used where the gold effect is applied against the silver ground. Such shields appear to have been prepared for decorative purposes or served as coats of arms. Such a shield is uniformly circular, as was the case with it in Assyria, some two or three thousand years ago.

The sword and *Katār* (the flat-bladed dagger) are old national weapons of the Hindus. Some rare old sword blades find an honoured place in the collection. The hilts of these swords are very interesting. The scabbards of these swords are, in most cases, made of two flat pieces of wood covered together by cloth or velvet. Swords of value have special names. These are—*Talwar-i-Soṣanī* the curved sword with scabbard of a certain colour of embroidered cloth and the *Kirich Faulādi* the straight sword with watered blade. The forms and names of the dagger are almost endless. On good many number of swords and daggers, side pieces of the hilt are made of ivory. Walrus ivory was also used for this purpose. Crystal, jade and other hard and beautiful stones are also used in the handles of weapons. The *Katār* or flat dagger was used in ancient times for thrusting it into the body of the enemy. Sometimes pistols were mounted on the side guards of sword. The blades in some of the swords are grooved, and sometimes pierced with little channels in which iron balls like small pearls are allowed to run with the view to add to the beauty of the weapon.

The soldiers in Rajasthan in Mughal times generally wore chained armour with helmets of steel having Arabic inscription on fine links. The Persians usually protected themselves by four steel plates, which were laced together to form a cuirass to cover the vital parts in the chest. These were known collectively as the *Chār-āinā* (Four-mirrors). Some of these plates are beautifully ornamented. The armour, with which the model of the man is clothed, is said to have belonged to Jaswanta Rao Holkar, the famous

predatory chief of Indore, who gave so much trouble to the British at the end of the eighteenth and in the beginning of the nineteenth century.

There is a curious steel ring attached to a long shaft of the same metal in the Alwar Armoury, which was originally intended to be used as a kind of lasso, with which a horse-man could drag his foe off his steed.

A few sculptures and inscriptions are also preserved in the museum. These pieces throw sufficient light on the past of the region. The ruins of Bhangarh, Nilkantha and Sainthli have yielded some very beautiful pieces of plastic Art. A single piece of dancing *Gaṇeśa* with inscription of S. 1101 (A.D. 1044) is enough to show that Alwar area of Rajasthan was rich in plastic art about a thousand years back. The art traditions continued for over several centuries even after it.

Another important section of the museum is its library, which attracts many scholars both from the locality and also from outside for purposes of research on the subject like Indology. A portion of this library came from Tijara after the death of Maharaja Balawanta Singh, but the greater part of it was collected by Maharaja Vinaya Singh. A major portion of this collection consists of manuscripts in Sanskrit, Hindi, Urdu and Persian, which stand catalogued at present on scientific lines under the personal supervision of the author of this catalogue of Exhibits in the Museum. The total number of illustrated and unillustrated manuscripts of the museum at Alwar is as follows :

Sanskṛita	..	..	4863
Persian	..	..	608
Hindi	..	..	374
Urdu	..	..	73
			<hr/> 5918

The Museum at Alwar is, in short, a museum of Socio-Military type and houses in it rare treasures of art and culture, most of them being rare and unique.

P. L. Chakravarti.  
Curator



## SCULPTURES

1. GANESA, the Lord of Wealth; seated inside the replica of a temple; four-armed; ornamented; almost intact.  
Grey Stone.

Size : 2'7" × 1'4".

11th Century.

Findspot unknown.

2. GANESA, the Lord of Wealth. The image, unlike many others, radiates a grace not often found in the elephant-headed God. The belly is not so protuberant and the dance pose is convincingly suggested. Four armed, holds a snake in the upper two hands in a bow shape; duly ornamented; garland bearers, musicians and vehicle (rat) on the ground; inscription on the pedestal.

It is dated Monday, the third day of the bright half of Vaisākha, V. Samvat 1101 (A.D. 1044) and records the erection of the image of Gaṇeśa by Mahalokas, who had come there from Barbari nagara, which is probably Bawal near Rewari; almost intact.  
Blue Stone.

Size : 2'7" × 1'7".

11th Century.

Rajorgarh.

3. GODDESS, unidentified; seated on a throne; four-armed (broken); ornamented; attended by two standing ladies; damaged.  
Pink Stone.

Size : 1'6" × 1'6".

10th Century

Sainthali.

4. VISHNU, preserver of the universe. Standing; four-armed (broken), mace in the upper right hand; richly ornamented and finely executed; lotus-halo at the back; attended by males and females on the pedestal; Brahmā and Siva, the creator and destroyer of the universe respectively, seated on lotus seat in the fore-ground.

Black Stone.

Size : 2'3" × 1'3".

13th Century.

Provenance unknown.

5. VISHNU, preserver of the universe. Garuḍa, king of birds, carrying the God (not existed) on shoulder; two devotees seated on the pedestal with folded hands; inscription on the pedestal obliterated; damaged.  
Blue Stone.

Size : 1'7" × 1'9".

17th Century.

Provenance unknown.

- ✓ 6. **SIVA-PĀRVATĪ**, the Eternal Parents. Seated on the vehicle-Bull; Śiva: four-armed, holds a club, flower and snake; richly ornamented; halo at the back; Brahmā and Viṣṇu, the creator and preserver of the universe respectively: seated on lotus-seat on the fore-ground; three attendants and Gaṇeśha, their son, standing on the ground; intact.  
Grey Stone.  
Size: 1'4" × 10".  
12th Century.  
Nilkantha. 47
7. **SIVA-PĀRVATĪ**, the Eternal Parents. Seated on the vehicle-Bull; Śiva four-armed, holding trident in one of them; ornamented; Brahmā and Viṣṇu, the creator and the preserver of the universe respectively on the foreground; five attendants on the ground; damaged.  
Grey Stone.  
Size: 1'3" × 10".  
8th—9th Century.  
Sainthali. 46
8. **SIVA PĀRVATĪ**, the Eternal Parents. Stand embracing each other; Śiva, four-armed, holds a snake; duly ornamented; damaged.  
Blue Stone.  
Size: 1'6" × 1'1".  
10th Century.  
Provenance unknown. 44
9. **BUST OF A LADY**, Executed in round; beautiful anatomy; duly ornamented; lower part missing; damaged.  
Grey Stone.  
Size: 1'2".  
10th-11th Century.  
Provenance unknown. 5
10. **DOOR-JAMB PIECE**, Figure of Śiva's attendant and standing ladies with vase; damaged.  
Grey Stone  
Size: 2'8" × 1'.  
9th Century.  
Provenance unknown. 4
11. **BROKEN PANEL**, Male dancers and musicians in action; hair knotted; damaged.  
Sand Stone.  
Size: 1' × 8".  
14th Century.  
Provenance unknown. 6

12. **BROKEN PANEL**, Male musicians and female dancer in action; hairs knotted; damaged.  
Sand Stone.  
Size: 1' x 9".  
9th 10th Century.  
Provenance unknown. 43
  
13. **BROKEN PANEL**, Four figures, two fighting with staffs; damaged.  
Sand Stone.  
Size: 1' 4" x 1'.  
12th 13th Century. 11
  
14. **PILLAR BRACKET**, Dancers and musicians in action; hair knotted; central figures having common legs; damaged.  
Sand Stone.  
Size: 1' 2" x 10".  
13th Century.  
Provenance unknown. 45
  
15. **DOOR-JAMB PIECE**, Male and female attendants; Standing with staff and flower in hand respectively; damaged.  
Grey Stone.  
Size: 10" x 8".  
12th Century.  
Provenance unknown. 48
  
16. **DOOR-JAMB PIECE**, Standing male and female attendants; damaged.  
Grey Stone.  
Size: 9" x 7".  
12th Century.  
Provenance unknown. 36
  
17. **DOOR-JAMB PIECE**, Amorous couple (*Mithuna*); damaged.  
Sand Stone.  
Size: 1' x 11".  
12th Century.  
Provenance unknown. 7
  
18. **DOOR-JAMB PIECE**, Dancers and musicians with ladies; damaged.  
Sand Stone.  
Size: 1' 1" x 11".  
12th Century.  
Findspot unknown. 14

19. **BROKEN PILLAR**, Upper part; Brahmā, standing with water vase in left hand and *akṣhamālā* in the right; damaged.  
Sand Stone.  
Size: 2'9" × 1'2".  
12th Century.  
Findspot unknown. 42
20. **BROKEN PILLAR**, Upper part; *dvārapāla*, standing; damaged.  
Sand Stone.  
Size: 2'9" × 1'5".  
12th Century.  
Findspot unknown. 41
21. **BROKEN PILLAR**, Upper part-a lady, standing in a beautiful pose; damaged.  
Sand Stone.  
Size: 2'8" × 1'1".  
12th Century.  
Findspot unknown. 39
22. **BROKEN PILLAR**, Upper part-a lady, standing with lotus flower in left hand; damaged.  
Sand Stone.  
Size: 2'9" × 1'2".  
12th Century.  
Findspot unknown. 35
23. **GODDESS**, unidentified; Standing; four-armed (broken); richly ornamented, finely carved; damaged.  
Grey Stone.  
Size: 3'2" × 1'5".  
12th Century.  
Sainthali. 70
24. **TORSO**, Viṣṇu, preserver of the universe; conch in the lower left hand; duly ornamented; damaged.  
Sand Stone.  
Size: 11" × 5".  
12th Century.  
Sainthali. 71
25. **TORSO**, 'Dvārapāla'; right hand rests on thigh; duly ornamented; damaged.  
Sand Stone.  
Size: 1' × 6".  
12th Century.  
Sainthali. 72



26. **BROKEN LINTAL** (probably of Śiva temple) Bhairavī, seated on a lotus seat; four-armed, holding a trident in the upper right hand; duly ornamented; damaged.  
Grey Stone.  
Size : 8" × 8".  
10th Century.  
Sainthali. 73
27. **NANDĪ** (Bull), Vehicle of the god Śiva. The sacred Bull is carved in the round. Badly damaged.  
Black Stone.  
Size : 3½' × 2'.  
Circa 14th Century.  
Rajorgarh. 30
28. **JAIN TĪRTHAṆKARA**, Sambhava Nātha, seated in meditation; with horse symbol and three lines inscription in the Devanāgarī script and in the Saṁskṛita language on the pedestal; intact; dated the 11th day of the dark half of Jyeshṭha, Samvat 1510 = A.D. 1459.  
Marble Stone.  
Size : 2' 4" × 2".  
V.S. 1510 = A.D. 1453.  
Bahadurpur. 34
29. **PĀRŚVANĀTHA**, Jain tīrthāṅkara. Seated in meditation; Seven-hooded snake on the head; intact.  
Marble Stone.  
Size : 2' 7" × 1' 10".  
Findspot unknown.  
15th Century. 40

### INSCRIPTIONS

30. **INSCRIPTION OF BAHLOL LODI.** Of the three Persian inscriptions in museum, the earliest belonging to the Lodi Period was noticed by G. H. Ojha in 1920. A Persian inscription in Tughra characters on a stone built into the wall of a house of a Meo at Navgama, in the Alwar State (now Alwar district in Rajasthan), records the reconstruction of the gate of the fort of Navgama, built during the reign of Bahlol Shah and fallen down subsequently in the time of Muhammad Shah. The date can be read as the second day of Zil-qaida at but the year can not be deciphered (G. H. Ojha, Annual report on the working of the Rajputana Museum, Ajmer, 1919 — 20 P.S.).

The record, however, mentions that the fort and the gate of the tower of Navaganwa, which had fallen in ruins, were reconstructed in the reign of Bahlol Shah and during the Governorship of Masanad-i-Ali (King's deputy—Naibul-Mulk) Atawal Khan, by Jalal, son of Zakariya. The work was begun on the 22nd Zil-

Qaida, and completed in the month of Muharram, A.H. 888. The yellow sandstone, on which the epigraph is inscribed, is damaged but the inscription is legible. The text of the record, which comprises of three lines in Persian is executed in Naskh without any trace of Tughra. As very few epigraphs of Bahlol Shah have come to light, the present one may be found interesting by the students of medieval Indian palaeography.

*Translation :*

- 1) O God, this edifice of the city wall and the gate of the town Navaganwa, which had, through lapse of days and passage of years, come to ruins —
- 2) in the auspicious reign of Bahlol Shah, the king and during the Governorship of the Governor of the district (Dali-i-Dilayal) Masanad-i-Ali, Alawal Khan, the servant of the court of the compassionate Lord, (Namely)
- 3) Jalal, son of Zakariya, son of Ahmad, son of Jalal constructed it anew on the 22nd of the month of Zil-Qa'da. And it was ready in the month of Moharram, year eight hundred and eighty-eight (A.H. 888, Muharram = Feb.-March 1483 A.D.).

Nothing is particularly known regarding Jalal, the builder, who must have been associated with the town in some authoritative capacity; probably as the incharge of the town. The Governor, too, namely, Alawal Khan, probably belonging to the Khanzada stock does not claim any notice in the historical works of that period. The title Masanad-i-Ali, prefixed to his name in the records, shows the high status he must have enjoyed among the nobility of Bahlol Shah. But the annals of the latter's reign do not even mention him. According to Cunningham, Nikumbhas were extirpated by Alawal Khan Khanzada in V. Samvat 1549 (A.D. 1482) near the end of Bahlol Lodi's reign (A. Cunningham, Arch. Surv. Ind. Qip, Vol. XX, p. 120), in which case, 'Alawal Khan would appear to have been a son of Ahmad Khan and uncle of Hassan Khan Mewati, the opponent of Babar (In *Dorn's* translation of *Tarikh-i-Sher Shahi*, Alawal Khan is mentioned as the father of Hassan Khan Mewati). This Alawal Khan may have been connected with the foundation of Alawalpur, the remains of which, according to Major Powlett, can be traced to the east of the town of Tijara, which was supposed to be the seat of the Governors of Mewat. But Major Powlett is inclined to identify the founder of Alawalpur with — Alawaldin alias Alam Khan Lodi, who is mentioned amongst the Emperor's forty-four officers of distinction and who was a brother of the Emperor (Powlett, *op. cit.*, pp 5, 130). This identification is far-fetched. Persian; L. 3.

Size : 3'8" × 10" × 8½".

A.H. 888 — A.D. 1483.

Navaganwa.



31. **INSCRIPTION OF AKBAR:** This inscription was found from a wall near the Gumbad in Navaganwa. It belongs to the reign of Akbar and records the construction of a well in the town of Navaganwa by two brothers, viz., Shahbaz Khan and Sarwar Khan Karori, sons of Nathu Dhusar. The epigraph comprises of eight lines, of which the first is in Arabic and the rest in Persian. The style of writing is Nasta'liq, which is of indifferent execution. The inscription slab is somewhat damaged and measures about 1'4" × 1'6".

*Translation :*

- 1) He is great (Akbar).
- 2) On the 10th of the month of Jamadi ul II, year 989 A.H. 12th Jul. 1581 A.D.)
- 3) In the reign of His Majesty Jalalu'd-din.
- 4) Mohammad Akbar Badshah-i-Ghazi.
- 5) In the environs of the town of Navaganwa, the respectable.
- 6) Shahbaz Khan and Sarwar Khan Karori, Sons of
- 7) Nathu Dhusar, constructed a well.
- 8) The right of (whose) property is theirs.

The builders of the well, as the appellations prefixed and suffixed to their names suggest, appear to have been then of some importance. The word Dhusar denotes their caste, which is found to exist even today.

Persian; Lines 8.

Size : 1'4" × 1'6".

16th Century.

Navaganwa.

29

32. **INSCRIPTION OF ISKANDAR 'ISAWI:** It was originally found at Tijara, a town in the erstwhile Alwar State. Like the previous record, it belongs to the reign of Akbar, who is not mentioned in the inscription comprising a fragment of three verses in Persian, engraved in relief in Nasta'liq on a slab measuring 2'2" × 1'1". It gives the date of a *hammam* (bath) constructed in A. H. 1013 by Iskandar 'Isawi. The date which is yielded by the chronogram occurring in the last *hemistich* is also given in figure. The composer of the text is one Ghubari.

*Translation :*

- (1) What a life-giving *hammam* Iskandar-i-Isawi that grand man has constructed;
- (2) that, the said pleasant abode, in respect of greatness and beauty has become celebrated in the world due to its life refreshing quality.
- (3) Since the chronogram for the *hammam* of Iskandar is sought, O Ghubari, say: (it is) a place which imparts life to Jamshed.
- (4) Year 1013 (A.H. = 1604-5 A.D.)

Iskandar, the builder of the bath, does not find mention in the annals of the period accessible to us. His epithet, Isawi, which, literally means related to 'Isa (Jesus Christ) may be taken to indicate that he practised Christianity. It is very likely, however, that he is identical with Iskandar, the Armenian, who is mentioned by Jahāngir as having enjoyed his father Akbar's favour and whose marriage with the daughter of Abdul-Hayi, the Armenian, working in the royal seraglio, was arranged by Akbar himself. The poet Ghubari, who is the composer of the fragment comprising the inscription is not to be confounded with another poet of this period with the same pen-name, who had died about a decade earlier.

Persian; Lines 3

Size : 2'2" × 1'1".

16th Century.

Tijara.

31

33. **INSCRIPTION OF MATHANDEVA**: This famous inscription was originally acquired from the old fort of Rajargarh, Tahsil Rajgarh, District Alwar. It belongs to the King Shri Mathandeva of Gurjara—Pratihāra dynasty.

The Chinese Pilgrim Hieum Tsang in the later half of V. S. 7th century refers in his travel to Gurjara Pradesh with its capital at Bhinmal, situated in the South of Jodhpur.

In the latter inscriptions of Mahākshatrapa Rudradāman, Śaka Samvat 72 (V. S. 207=A.D. 150), among the subordinate countries, recorded we get mention of Svabhra and Maru in place of Gurjara Pradesh. This fact clearly shows that in the 2nd century A.D. the name of Gurjara Desha (Gujarat) was not in vogue, and it flourished shortly after the Kshatrapas, who enjoyed the country upto the first half of 7th century A.D. when they were extirpated from Bhinmal in V. S. 685 (A.D. 628) by the king Vyāghramukha of Chapa dynasty (Chawdā), referred to in *Brahmasputariddhānta* by the famous astrologer Brahmagupta of Bhinmal.

It is not known to us exactly when they settled first in Gurjaratra or Gurjara Pradesh. Similarly we are in dark about the duration of theirs in that part of the country.

From the copper plate inscriptions of Gurjara kings it is proved that they had had a seat at Broach in modern Gujarat during V. S. 7th and 8th century.

Their other centre was founded in Rajyapura (Rajorgarh), the western part of Alwar District. It is corroborated by the present inscription of A.D. 959. It comprises 23 lines in all, engraved on a black stone slab measuring 1'6" × 1'4". Script of the inscription is Kuṭīla while the language is Sanskrit. The slab is quite intact and is in a very good state of preservation.

"In Vikrama Samvat 1016=A.D. 959, Maharajadhiraja Paramēśvara Shri Mathandeva, son of Maharajadhiraja Shri Savatt of Gurjara Pratihāra dynasty, Counsellor of Parama Bhattāraka Maharajadhiraja Paramēśvara Shri Vijayapaladeva, son of Parama Bhattāraka Maharajadhiraja Paramēśvara Shri Kshitipaladeva of Kanauj, constructed temple of Lachchhukēśvara Mahadev of *Vyaghrapatak* (modern Rajgarh) in commemoration of his mother Lachchhuk in the bright half of Māgha 13th on Saturday, V. S. 1016 (A.D. 959) and donated the village Vyaghrapatak for its expenses. The epigraph is written and inscribed by masons Dado and Harina respectively." The appellations, prefixed to the King Mathandev and his father Savatt suggest that they enjoyed a considerable high status among the border kings of Shri Vijayapaladeva and Kshitipaladeva. There is much controversy regarding the origin of Gurjara-Pratihāra. In the opinion of most of the scholars they belong to a foreign stock. But the inscription from Nawsari of Gurjara-Pratihāra King Jayabhata during V. S. 762 traces their origin from Karna (famous in *Mahābhārata*). It is, therefore, right to presume that the Gurjara-Pratihāras were of indigenous origin and were also Kshatriya by caste.

Script: Kuṭīla; Language: Saṁskṛita; Lines 23

Size: 1'6" × 1'4".

V. S. 1016=A.D. 959

Rajorgarh.

21

34. **RAJORGARH INSCRIPTION:** Like the previous one this fragmentary inscription was also found from the house of a *mahājana* (moneylender) at Rajorgarh. It is evidently the left hand portion of a big *prasasti* and contains the last 18 lines only. Script of the inscription is Kuṭīla and the language is Saṁskṛita. The present state of the slab is considerably poor. It shows signs in it of its having been used at some stage for grinding spices. It is dated the 13th day of the bright half of Māgha, Samvat 1052 (A.D. 996) and mentions some member of the Mathur Kāyastha family (name not preserved), who probably erected a temple of Śiva. It also mentions a Queen named Prabhāvatī and someone is referred to as having married the daughter of *Gaunaka*. The *prasasti* was engraved by *sātradhāra* (mason) Trivikrama, son of Chhajjuka.

Script: Kuṭīla; Language: Saṁskṛita; Existing lines 18

Size: 1'2" × 1'.

V. S. 1052=A.D. 996

Rajorgarh.

20

35. **INSCRIPTION OF HIRANAND:** The inscription was originally placed in a Jain Temple near Alwar Bus Stand. The temple for a long time was hidden under the boundary wall of the city, and came into light only in 1941 when the wall



was demolished for the extension of town. The inscription belongs to the reign of Akbar and records the construction of a *chaitya* temple for the Jain Tirthaṅkara Pārśvanātha, in the town of Alwar, by Sah Hiranand, a resident of Agra. It is dated the 13th day of the dark half of Māgha, Saturday, V. Samvat 1645=A.D. 1589. The epigraph comprises of 19 lines in Devanāgarī script in Saṁskṛita language, and is engraved on marble stone. The slab is quite intact and is in a very good state of preservation.

Script : Devanāgarī; Language : Saṁskṛita; Lines : 19

Size : 1'6" × 11".

V. S. 1645 (A.D. 1589)

Alwar Town.

33

### 36. ŚRĀDDHA INSCRIPTION :

#### Summary :

While paying homage to Shri Gaṇeśa, Mahādeva, Guru Gorakhanātha and places of pilgrimage, viz., Ayodhyā, Mathurā, Kāśī etc, it records the performance of "Pinda ceremony of Bara Maharaja Sawai Jaisingh of Jaipur by Bhora Seolal by order of Maharaja Sawai Pratapa Singh, at Muktiḥāta, Śivapurī as Śrī Rāma did for Rājā Dasharatha at Gayā. This deed gives salvation.

Script : Devanāgarī; Language : Hindi; Lines : 15

Size : 1'5" × 9".

V. S. 1839=A.D. 1782.

Alwar Town.

18

37. INSCRIPTION OF BAHADURPUR: This inscription was found at Bahadurpur, a village, 15 miles east of Alwar. It belongs to the beginning of the reign of Akbar, and records the construction of a *chaitya* Temple in Fort Kharatara for the Jain Tirthaṅkara Ādinātha. It is dated the 4th day of the dark half of Āshāḍha.

Script : Devanāgarī; Language; Saṁskṛita; Lines 3

Size : 2'4" × 9".

V. S. 1573 (A.D. 1517)

Bahadurpur.

17

38. JAIN INSCRIPTION: The inscription comprises of 9 lines, engraved on a spotted red stone measuring 9½" × 8½". It is dated the 10th day of the brighter half of Phalguṇa, V. S. 1626=A.D. 1570. It is related to some Jain temple.

Script : Devanāgarī; Language : Saṁskṛita; Lines 9

Size : 9½" × 8½".

V. S. 1626 (A.D. 1570)

19

39. SATI-STONE INSCRIPTION: The inscription with a human figure and three birds was originally found in the village of

Macheri, Tahsil Rajgarh. It contains 9 lines in Devanāgarī Script, engraved on a sand stone slab and it records that in V. S. 1426=A.D. 1370 at the time of Gajadeva of Bargujara family, some lady became 'Sati' (burnt herself alive with her dead husband on the same pyre).

Size : 1'1" × 2'4".

V. S. 1426=A.D. 1370.

Macheri.

16

40. SATI-STONE INSCRIPTION : The lower part of the slab is missing and the existing piece contains 11 lines in all, engraved in Devanāgarī characters. The letters are much mutilated and so remain undeciphered still.

Size : 2'8" × 1'.

18th Century.

22

41. ILLEGIBLE INSCRIPTION : The epigraphic slab shows signs in it of its having been used for a considerable period for grinding spices.

Script : Devanāgarī; Lines : 10

Size 1'5" × 1'.

15

## ARTS AND CRAFTS SECTION

42. MANDIL (turban), border with gold embroidery. It was used by the Late H. H. Alwar, Sawai Maharaja Jai Singhji on occasions like marriage.  
Dark Pink Colour.  
Size : Di. 10".  
Acquired from the Store of Costumes on 22-12-37. 1
  
43. TOPI (cap), round with foldings on body; golden Lace round the neck; used by the Fourth Ruler Shivadan Singh.  
Black Velvet.  
Size : Di. 8".  
Acquired from the Store of Costumes on 22-12-37 . 2
  
44. DASTAR (turban), golden embroidery at the skirts; used by the founder of the State Rao Raja Pratapa Singh.  
White cloth.  
Size : Di. 10½".  
Acquired from the Store of Costumes on 22-12-37. 3
  
45. SADRI (waist coat), gold and silver embroidery work, white collar in Western fashion; used by the Fifth Ruler Maharaja Mangal Singh.  
Black Velvet.  
Size : 22" × 17".  
Acquired from the Store of Costumes on 22-12-37. 4
  
46. COAT, rich embroidery work in gold and silver; used by the Fourth Ruler Maharaja Shivadāna Singh.  
Violet colour.  
Size : 27" × 18½".  
Acquired from the Store of Costumes on 22-12-37. 5
  
47. SADRI (waist coat), gold and silver embroidery work; used by the Late H. H. Maharaja Jai Singh.  
Size : 23" × 19".  
Acquired from Lansdown Palace, Motidungri on 22-12-37 6
  
48. TOPI (cap) in English fashion; golden lace round the neck; used by the Fourth Ruler Maharaja Shivadāna Singh.  
Red Velvet.  
Size : Di. 7".  
Acquired from the Store of Costumes on 22-12-37. 7
  
49. FURGAL (baby garment), silver embroidery-work; used by the Fourth Ruler Shivadāna Singh in his childhood.  
Size : 24" × 12".  
Acquired from the Store of Costumes on 22-12-37. 8



50. **TOPI** (cap) Persian Style; gold and silver embroidery work; golden lace round the neck; used by the Fourth Ruler Maharaja Shivadana Singh.  
Malina cloth.  
Size : L. 11".  
Acquired from the Store of Costumes on 22-12-37. 9
51. **MANDIL** (turban), rich gold and silver embroidery-work at the skirts; golden stripes on body; used by the Late His Highness Maharaja Jai Singh.  
Size : 40"  $\times$  7".  
Acquired from the Store of Costumes on 22-12-37. 10
52. **MANDIL** (turban), rich gold and silver embroidery work at the skirts; used by the Late H. H. Maharaja Jai Singh.  
Size : 37"  $\times$  7".  
Acquired from the Store of Costumes on 22-12-37. 11
53. **TOPI** (cap), hexagon in shape; gold and silver rich embroidery work; used by the Third Ruler Maharaja Vinaya Singh.  
Size : Di. 8".  
Acquired from the Store of Costumes on 22-12-37. 17
54. **MANDIL** (turban), embroidery work in gold and silver throughout; used by the Third Ruler Maharaja Vinaya Singh.  
Size : Ms. 57"  $\times$  1", Wt. 4 Sr. 13 Chhs.  
Acquired from the Store of Costumes on 22-12-37 13
55. **CHOGA** (male, upper garment); fine quality Kashmir needle-work; cotton pad inside; used by the Third Ruler Maharaja Vinaya Singh.  
Size : 5'5"  $\times$  38".  
Acquired from the Store of Costumes on 22-12-37. 14
56. **PĀYAJĀMĀ** (trousers or Pantaloon), cotton-pad inside; green and violet embroidery work; used by the Third Ruler Maharaja Vinaya Singh.  
Size : 41"  $\times$  38".  
Acquired from the Store of Costumes on 22-12-37. 16
57. **MANDIL** (turban), embroidery work in gold and silver throughout; used by the Third Ruler Maharaja Vinaya Singh.  
Size : Ms. 46"  $\times$  8", Wt. 1 Sr. 11 Chhs.  
Acquired from the Store of costumes on 22-12-37 15

58. TOPI (cap) round; divided into two wings; embroidery work; golden lace round the neck; used by the Fourth Ruler Maharaja Shivadāna Singh.  
Red Velvet.  
Size : Di. 7" H. 7".  
Acquired from the Store of Costumes. 18
59. TOPI (cap) round; with four wings; rich gold and silver embroidery work throughout; used by the Fourth Ruler Maharaja Shivadāna Singh.  
Size : Di. 7" H. 8".  
Acquired from the Store of Costumes. 19
60. JĀMĀ (upper garment for male) rich embroidery work; pearls round the neck; nine laces on chest; used by the Fourth Ruler Maharaja Shivadāna Singh.  
Size : 40" × 16".  
Acquired from the Store of Costumes. 20
61. JĀMĀ, same as No. 60. 20
62. PĀYAJĀMĀ (trousers or Pantaloon) red, green and violet colour; embroidery work on the golden coloured cloth; used by the Fourth Ruler Maharaja Shivadāna Singh.  
Size : 45" × 23".  
Acquired from the Store of Costumes. 21
63. PĀYAJĀMĀ (trousers or Pantaloon); golden striped embroidery work on blue cloth; used by the Fourth Ruler Maharaja Shivadāna Singh.  
Size : 44" × 23".  
Acquired from the Store of Costumes. 22
64. ANGARAKHĀ (upper garment for male); golden embroidery work on violet coloured body; used by the Fourth Ruler Maharaja Shivadāna Singh.  
Banaras Cloth.  
Size : 40" × 14½".  
Acquired from the Store of Costumes. 23
65. CHĀBŪKA (whip), two bands of gold work on the handle; figures of horses at the end; made in London; used by the Fourth Ruler Maharaja Shivadāna Singh.  
Size : 34".  
Acquired from the Store of Costumes. 24

66. LUNGI (turban), golden horizontal stripes on red surface with golden threads at ends; used by the Fifth Ruler Maharaja Mangal Singh.  
Size: 30' × 1' 9½".  
Acquired from the Store of Costumes. 27
67. ACHAKAN (upper garment for male), golden embroidery work on shoulders, sleeves and borders; fourteen pairs of golden pendants round the chest; used by the Fifth Ruler Maharaja Mangal Singh.  
Red Velvet.  
Size: 53" × 24".  
Acquired from the Store of Costumes. 26
68. LUNGI (turban) with white spotted violet coloured stripes on white surface, golden threads at ends; used by the Fifth Ruler Maharaja Mangal Singh.  
Size: 44' 4" × 19".  
Acquired from the Store of Costumes. 25
69. CHABŪK (whip) gold work on the top; presented by H. R. H. the Prince of Wales, K.C., G.C.S.I. to H. H. Maharao Raja Mangal Singh Bahadur, the Fifth Ruler of the State.  
Size: 2' 10".  
Acquired from the Store of Costumes. 29
70. PETI (shoulder-band) with golden lace and two needles at the back; small bag (*batuā*) at the bottom, having a monogram on it; used by the Fifth Ruler Maharaja Mangal Singh.  
Size: L. 36".  
Acquired from the Store of Costumes. 28
71. PETI (shoulder band) with silver lace on the band and two needles at the back; silver chains on borders; small bag (*batuā*) at the bottom having a monogram on it; used by the Fifth Ruler Maharaja Mangal Singh.  
Size: L. 36".  
Acquired from the Store of Costumes. 28
72. BATUĀ (bag), golden lace on borders, and a monogram on the surface; used by the Fifth Ruler Maharaja Mangal Singh.  
Size: L. 14" × 8" (top) 11½" (bottom).  
Acquired from the Store of Costumes. 28
73. JĀMĀ (upper garment for male), gold and silver embroidery work; used by the Late H. H. Maharaja Jai Singh.  
Size: 4' 4" × 1' 5".  
Acquired from the Store of Costumes 30

74. ACHAKAN (upper garment for male), beautiful embroidery work (flower motif) in gold, green, blue and red; used by the Late H. H. Maharaja Jai Singh.  
Size : 4'3" × 1'5".  
Acquired from the Store of Costumes. 43
75. ANGARAKHĀ (upper garment for male), cotton pad inside, beautiful embroidery work (flower and creeper motif) in gold, green and red; used by the Late H. H. Maharaja Jai Singh.  
Size : 4'4" × 1'8".  
Acquired from the Store of Costumes.
76. KANWAL, lace of gold attached to the borders; yellow tie and dye work on the red body, used by the Late H. H. Maharaja Jai Singh.  
Size : 48' × 7".  
Acquired from the Store of Costumes. 21
77. WAIST BAND, golden embroidery work; double; used by the Late H. H. Maharaja Jai Singh.  
Size : 11' × 3'4". 33  
Acquired from the Store of Costumes.
78. WAIST BAND (belt), Golden embroidery work; used by the Late H. H. Maharaja Jai Singh.  
Size : 3'4" × 2".  
Acquired from the Store of Costumes. 36
79. GUPTI (stick containing weapon inside); Stone handle (agate) gold rings at the grip; used by the Late H. H. Maharaja Jai Singh.  
Size : 3'.  
Acquired from the Store of Costumes. 34
80. NOTE BOOK CASE : gold polish; used by the Late H. H. Maharaja Jai Singh.  
Size : 4" × 2½".  
Acquired from the Store of Costumes. 35
81. CHĀDAR (bed-cover) : fine embroidery work in red, blue, white and yellow on green surface. Silk threads on three borders.  
Size : 6'4" × 4'5".  
Acquired from the Store of Costumes. 37
82. CHĀDAR (bed cover) : fine embroidery work with human and animal figures in action on deep red surface; silken coloured threads on borders.  
Size : 5'5" × 5'4".  
Acquired from the Store of Costumes. 38



83. CHĀDAR (small bed cover); fine embroidery work (flower and creepers) on woollen surface.  
Size: 6'9" × 6'9".  
Acquired from the Store of Costumes. 39
84. CHĀDAR (small bed cover); fine embroidery work (flower and creeper) in white silk on white surface, threads on borders.  
Size: 4'11" × 6'4".  
Acquired from the Store of Costumes. 41
85. CHĀDAR (small bed cover); rich embroidery work (flower motif) on red surface with borders.  
Size: 4'5" × 2'9".  
Acquired from the Store of Costumes. 40
86. SADRI (waist coat) of velvet (of imitation tiger skin); used by Late H. H. Maharaja Jai Singh.  
Acquired from the Store of Costumes. 42
87. CHĀDAR (bed cover); Fine embroidery work (flower-motif) on cream colour; silken surface with red silken border; used by the Late H. H. Maharaja Jai Singh.  
Size: 6'8" × 5'6".  
Acquired from the Store of Vijaya Mandir Palace. 44
88. CHĀDAR (bed-cover); fine embroidery work (flower motif) on red silken surface with black silken borders; used by the Late H. H. Maharaja Jai Singh.  
Size: 6'7" × 5'7".  
Acquired from the Store of Vijaya Mandir Palace. 44
89. DUSHĀLĀ (wrapper), high quality Kashmiri needle-work throughout the woollen surface; used by the Late H. H. Maharaja Jai Singh.  
Size: 10'3" × 4'5".  
Acquired from the Store of Vijaya Mandir Palace. 45
90. DUSHĀLĀ (wrapper) Same as No. 89.  
Size: 10'2" × 4'5". 45
91. ZER ANDĀZ (seat for enjoying hubble-bubble); rich gold and silver embroidery work, showing flowers, creepers, human figures and birds on black velvet; silver threads on borders; used for enjoying pipe.  
Size: 4'5" × 2'.  
Acquired from the Store of Costumes. 49

92. GHILĀF (cover). similar work as above on black velvet used for Hubble-bubble.  
Size : 2'.  
Acquired from the Store of Costumes. 50
93. PHARSI (pipe for smoking tobacco) base, enamel work on body; pipes wrapped with silver threads.  
Size : H. 28". Pipe 3'.  
Acquired from the Store of Costumes. 51
94. HUBBLE-BUBBLE, silver plated on wood.  
H. 19", Pipe 2'2", 52
95. Gattā (tobacco-case), painted; with ivory inlay work.  
flattened and round.  
Wood.  
Size : Di. 6". 53
96. FLY-WHISKS (Chamara), sandalwood; carving on handle.  
Size : 3'. 48
97. FLY-WHISKS. same as No. 96. 48
98. FLY-WHISKS, ivory work; carving on handle. 47
99. FLY-WHISKS (Chamara). Same as No. 96. 47
100. LETTER BOX; open with five pockets; golden design on black surface; Kashmir work.  
Wood.  
Size : 10"  $\times$  3½".  
Acquired from Daulatkhanā H. H. Alwar. 55
101. LETTER BOX; covered with four pockets, flower and creeper design in gold, red and green on emerald-green surface, Kashmir work.  
Wood.  
Size : 9½"  $\times$  4".  
Acquired from Daulatkhanā H. H. Alwar. 54
102. BOX; body round beautifully painted with flower and creeper design on deep green surface, inside black.  
Wood.  
Size : Di. 8".  
Acquired from Toshakhānā. 56



103. PEN-HOLDER (box), with two ink-pots; body designed with birds and flowers in yellow, green and red on black. One corner of the lid is broken.  
Wooden.  
Size:  $11'' \times 3''$ .  
Acquired from the Store of Toshakhānā. 57
104. BOX, painted with geometrical designs in gold, red, green and blue. Rectangular in shape.  
Wood.  
Size:  $1' \times 8''$ . 58
105. MODEL OF A BOAT; painted with gold, green, red and blue, three seats.  
Wood.  
Size:  $1'4\frac{1}{2}''$ .  
Acquired from the Store of Daulatkhānā. 59
106. PEN-HOLDER (box) with two ink-pots, body designed with flowers in yellow and gold on black surface.  
Wood.  
Size:  $10\frac{1}{2}'' \times 3''$ .  
Acquired from the Store of Daulatkhānā. 60
107. BOX; octagonal in shape; painted with geometrical designs in gold, red, yellow, green and blue. It contains five more boxes of the same design and gradually smaller in size, put one after another.  
Wood.  
Size  $8\frac{1}{2}'' \times 6\frac{1}{2}''$   
Acquired from the Store of Toshakhānā. 61
108. MODEL OF WATER-VASE; painted with flower design in gold, blue and green on white surface.  
Wood.  
Size: L.  $7''$ .  
Acquired from the Store of Daulatkhānā. 62
109. MODEL OF WATER-VASE; same as No. 106.  
Size: L.  $6\frac{1}{2}''$ . 62
110. PEN-HOLDER (box); one ink-pot inside; painted with flowers in gold, and red on green surface; placed on a tray.  
Wood.  
Size:  $1'4'' \times 8\frac{1}{2}''$ .  
Acquired from the Store of Daulatkhānā. 180
111. CUP with lid, round, painted with flowers in gold, red, green on yellow surface.  
Wooden.  
Size: Di.  $6\frac{1}{2}'' \times 4'5''$ .  
Acquired from the Store of Toshakhānā. 64

112. BOX; round; painted; contains six more such boxes gradually smaller in size.  
Wooden.  
Size: Di.  $3\frac{1}{2}$ " H.  $4\frac{1}{2}$ ".  
Acquired from the Store of Toshakhānā. 65
113. KISTĪ (tray); octagonal; painted with animals and human figures in the action of dance and music.  
Wooden.  
Size:  $2' \times 1'4"$ .  
Acquired from the Store of Toshakhānā. 66
114. KISTĪ (tray); rectangular; design in gold on black surface.  
Wooden.  
Size:  $9\frac{1}{2}" \times 3"$ .  
Acquired from the Store of Daulatkhānā. 67
115. PAPER-CUTTER; with designs in gold on black surface.  
Wooden.  
Size:  $11" \times 1"$ .  
Acquired from the Store of Daulatkhānā. 67
116. PEN-HOLDER; one ink-pot; with designs in gold and red flowers on green surface.  
Wooden.  
Size:  $10" \times 2"$ . 63
117. PEN-HOLDER; two ink-pots; flower and creepers designs on body, conch shell (coloured) inlay work on the lid of ink-pots.  
Wooden.  
Size:  $1' \times 5\frac{1}{2}"$ . 60
118. BOX; painted with birds, animals and human figures on body, rectangular in shape.  
Wooden.  
Size:  $1'9\frac{1}{2}" \times 1'4\frac{1}{2}"$ . 205
119. CUP; its lid contains one band of inscription round the neck in Persian characters.  
Size: Di. 3" H. 6". 79
120. CUP; same as No. 119, without lid.  
Size: 3" H. 6". 79
121. HUBBLE-BUBBLE; for smoking cigarette.  
Size: Di.  $6" \times 7"$  Di.  $4\frac{1}{2}"$  H. 5". 94

122. HUBBLE-BUBBLE; same as No. 121. 94
123. BOX; octagonal in shape, contains five pockets; set with ivory, and eight legs (one broken).  
Size:  $9\frac{1}{2}'' \times 7''$ . 87
124. BOX; rectangular in shape; contains mirror and several pockets; set with ivory.  
Size:  $1'3'' \times 8\frac{1}{2}''$ . 77
125. BOX; rectangular in shape.  
Size:  $4'' \times 3\frac{1}{2}'' \times 5\frac{1}{2}''$ . 76
126. BOX; same as No. 122; bigger in size.  
Size:  $1'9'' \times 11''$ . 80
127. BOX FOR TOILETS; painted with gold on black polished surface; contains three pockets.  
Size:  $1\frac{1}{2}'' \times 8\frac{1}{2}''$ . 68
128. BOX FOR SHAVING; painted with gold, red, green and white on black surface; contains five pockets.  
Size:  $1'1'' \times 8''$ . 69
129. BOX; its lid contains a carving (hunting scene) on bronze plate; border of the lid contains a band of designs in geometrical patterns.  
Size:  $7'' \times 9''$ . 73
130. BOTTLE for milk or water; contains zinc vase inside; body almost round in shape; paintings on black surface, stands on three legs.  
Size: Di.  $6''$  H.  $5''$ . 71
131. BOX; contains mirror and various useful objects like scissors; conch shell inlay work on lid.  
Size: L.  $11\frac{1}{2}''$  H.  $3\frac{1}{2}''$ . 70
132. BOX; small, round and flat; contains some floral designs on lid.  
Size: Di.  $2\frac{1}{2}''$ . 72
133. BOX; same as No. 132. 72
134. BOX; smaller than the above one.  
Size: Di.  $1\frac{3}{4}''$ . 72
135. BOX; same as No. 134. 72
136. BOX; rectangular; contains eight pockets and six drawers. Black body richly painted with gold and inlaid with coloured conch-shell work.  
Size:  $11\frac{1}{2}'' \times 8\frac{1}{2}''$ . 75

137. BOX; octagonal; contains a painting of Rādhā and Kṛishṇa (Rājput School) inside the lid, body inlaid with coloured glass work.  
Size :  $7\frac{1}{2}'' \times 6''$ .
138. BOX for wine bottles; lid contains a painting of hunting scene (Western School); body painted with golden design on black surface.  
Size :  $1'1'' \times 11'' \times 1'$ . 74
139. STICK; ivory.  
Size :  $2'9''$ . 88
140. BOX FOR TOILETS; mirror set inside the lid; contains several pockets; silver and ivory inlay work on body; octagonal in shape with four legs.  
Size :  $1'1'' \times 9''$ . 91
141. BOX; octagonal; mirror set on lid; ivory inlay work on body.  
Size : Di.  $3\frac{1}{2}''$ . 90
142. PEN-HOLDER; rectangular; contains eight pockets; ivory inlay work on body.  
Size :  $1' \times 5''$ . 84
143. PEN-HOLDER; same as No. 142; design work different.  
Size :  $1' \times 5''$ . 87
144. BOX; rectangular; contains several pockets; mirror set on lids; ivory inlay work on body; borders and four legs plated with metal.  
Size :  $1'3'' \times 1'$ . 91
145. PEN-HOLDER; ivory inlay work on body.  
Size :  $11'' \times 5''$ . 89
146. BOX; rectangular; its lid contains a mirror inside and ivory inlay work on body.  
Size :  $1'1'' \times 8\frac{1}{2}''$ . 85
147. ALMIRAH; contains six desks; body designed with thick golden colour on black and red surface.  
Size :  $1'2\frac{1}{2}'' \times 9''$ . 95
148. LEGS; four; style of work same as in No. 147.  
Size : H.  $11''$ . 69



149. BOX; rectangular; painted with geometrical and floral designs in gold, red, green and blue on black surface; contains two pockets.  
Size :  $1\frac{3}{4}'' \times 1\frac{3}{4}'' \times 2\frac{1}{2}''$ . 176
150. BOX; same as No. 149. 176
151. BOX; smaller in size; contains two pockets; body designed with gold on black surface.  
Size :  $3\frac{1}{2}'' \times 2\frac{1}{2}'' \times 4''$ . 183
152. BOX; same as No. 151. 183
153. BOX; square, flattened; contains four pockets; body designed with gold on black surface.  
Size :  $3'' \times 3''$ . 177
154. PLATE; surface designed with flower motif.  
Size : Di.  $3\frac{1}{4}''$ .
155. PEN-HOLDER; writing on lid in Persian characters; body designed with gold and green on red surface.  
Size :  $11'' \times 2\frac{1}{4}''$ . 180
156. BOX; rectangular; body designed with birds and flowers in gold, black, red and blue.  
Size :  $9'' \times 5\frac{1}{2}''$ . 173
157. BOX; square; body designed with flower motif in gold and blue on white surface.  
Size :  $3\frac{1}{4}'' \times 3\frac{1}{4}''$ . 173
158. BOX; square; body designed with flower motif in gold, red, blue and pink on light green surface.  
Size :  $3'' \times 3''$ . 178
159. BOX; round; body designed with flower motif in gold, green, red, and blue.  
Size : Di.  $3''$ . 174
160. PEN-HOLDER; lid contains mirror inside; ivory inlay work on body, placed on a tray.  
Size :  $1' \times 8''$ . 92
161. BOX; rectangular; body designed with flower motif in gold, blue and red on cream surface.  
Size :  $7\frac{1}{4}'' \times 4''$ . 177
162. BOX; rectangular; contains two pockets; body designed with flower motif in gold, green, blue and red.  
Size :  $3'' \times 2\frac{1}{4}''$ . 177

163. LETTER-BOX; contains four pockets; body set with ivory, painted flowers and figures in black ink.  
Size:  $9'' \times 5''$ . 223
164. PERFORATED BOX; round; small mirror on lid.  
Size: Di.  $4\frac{1}{2}''$ . 220
165. BOX; rectangular; contains several pockets for pens and inkpots; carvings (foliage) on body; set with ivory.  
Size:  $1'2\frac{1}{2}'' \times 10\frac{1}{2}''$ . 222
166. BOX; ivory with four metal legs; lid contains a painting of a lady; flowers painted with gold.  
Size:  $7\frac{1}{4}'' \times 4''$ .
167. BOX; small, oval, plain.  
Size:  $2\frac{3}{4}'' \times 1\frac{3}{4}''$ . 221
168. BOOK COVER; carvings of flowers and animals on body; borders inlaid with ivory and silver flowers.  
Size:  $10'' \times 9''$ . 216
169. BOOK COVER; same as No. 168.  
Size:  $10'' \times 6\frac{1}{2}''$ . 216
170. CARD-CASE; carvings of human figures and foliage on body.  
Size:  $4\frac{1}{4}'' \times 2\frac{3}{4}''$ . 219
171. CARD-CASE; inlaid and plated with silver and ivory.  
Size:  $3\frac{1}{2}'' \times 2\frac{1}{4}''$ . 219
172. CARD-CASE; same as No. 171.  
Size:  $3\frac{1}{2}'' \times 2\frac{1}{4}''$ . 219
173. BOX; rectangular, body inlaid and set with ivory work; used for writing purpose.  
Size:  $1'3\frac{1}{2}'' \times 11\frac{1}{2}''$ . 222
174. BOX; rectangular; contains several pockets; mirror inside the body carved with foliage.  
Size:  $1'4\frac{1}{4}'' \times 11''$ . 203
175. SPOON; in one piece of wood.  
Size: L.  $8\frac{1}{2}''$ . 218
176. SPOON; same as No. 175; painted with gold.  
Size: L.  $8''$ . 215

177. PAPER CUTTER; carvings on handle.  
Size: L.  $11\frac{1}{2}'' \times 1\frac{1}{4}''$ . 217
178. BOX; rectangular; perforated; finely carved with foliage, gods, birds and animals.  
Size:  $1' \times 9''$ . 215
179. PLATES; nine in number of various sizes; round; carved with flowers and creepers. 204
180. TRAY; six of various sizes; rectangular. 204
181. TRAY; two in number of the same size; oval.  
Size: L.  $8''$ . 204
182. GRAPE-LEAF; finely carved out.  
Size:  $10'' \times 7''$ . 86
183. LID; jade, plain.  
Size: Di.  $9\frac{1}{4}''$ . 232
184. SPOUTED VASE; Chinese letters on lid; dragon on handle; jade.  
Size:  $9'' \times 9''$ . 243
185. STOOL; borders carved with foliage; corners painted with gold.  
Size:  $9'' \times 9''$ . 240
186. PLATE; plain jade; oval.  
Size:  $1\frac{1}{2}'' \times 8\frac{1}{4}''$ . 234
187. LEAF; plain jade.  
Size:  $5\frac{1}{2}'' \times 3\frac{1}{2}''$ . 235
188. BOX; octagonal; perforated; set with gold leaves and wires; stones-red and green inlaid on the lid; jade.  
Size: Di.  $6''$ . 231
189. SPOON; carved; coloured stone.  
Size:  $3\frac{1}{2}''$ . 242
190. WATER VASE with base and lid; gold and gem work on body; jade.  
Size: H.  $5\frac{1}{4}''$ . 241
191. FORK; handle with gold cap; coloured stone.  
Size: L.  $7''$ . 236

192. BOX; rectangular; marble, inlay work of flowers and creepers in coloured stone.  
Size:  $3\frac{1}{4}'' \times 2\frac{1}{2}''$ . 230
193. PLATE with gold work; round; jade.  
Size: Di.  $5''$ . 238
194. SMALL BOX; oval; coloured stone; gold work on lid.  
Size:  $2\frac{3}{4}'' \times 2''$ . 239
195. SMALL PLATE; white stone; oval.  
Size:  $4\frac{1}{2}'' \times 3''$ . 244
196. PLATE; transparent; round; borders with gold work; jade.  
Size:  $6\frac{1}{2}'' \times 6''$ . 251
197. PLATE; oval; carving work of flower and creeper; jade.  
Size:  $4\frac{1}{2}'' \times 3''$ . 246
198. HANDLE OF FLY-WHISK; crystal stone; golden paint; set with red gems.  
Size: L.  $1'4\frac{1}{2}''$ . 237
199. HANDLE OF FLY-WHISK; same as No. 198. 237
200. PEN-HOLDER; jade stone; with tray and lid; one ink-pot; body set with gold wire and rubbies.  
Size:  $1'2'' \times 5''$ . 233
201. BOOK STAND of a single jade stone; perforated.  
Size:  $10'' \times 6\frac{1}{2}''$ . 247
202. HANDLE OF FLY-WHISK; painted with gold; jade.  
Size: L.  $9\frac{1}{2}''$ . 250
203. MORTAR; oval, coloured stone.  
Size:  $3\frac{1}{2}'' \times 2\frac{1}{2}''$ . 245
204. CUP; round; plain; jade.  
Size: Di.  $5\frac{1}{4}''$ . 248
205. CUP; round with two knobs; jade.  
Size: Di.  $5\frac{1}{4}''$ . 249
206. CUP; round with two knobs; white and black rings round the body are natural; black stone.  
Size: Di.  $7''$ . 252



207.	RULE; solid. Size : L. 1'8".	312
208.	WATER VASE; flat and round; with two pieces of stone. Size : Di. 8" H. 5".	303
209.	HANDLE OF A KNIFE. Size : L. 4½".	306
210.	WATER VASE; with lid; round. Size : H. 6½".	311
211.	TIGER FIGHTING WITH A MAN. Size : L. 53" H. 5".	310
212.	ELEPHANT; standing. Size : L. 5½" H. 5½".	309
213.	WATER VASE; same as No. 210. Size : 6½" × 2½".	304
214.	PEN-HOLDER; contains four pockets with lid. Size : 10½" × 5".	305
215.	LION; sitting. Size : 6½" × 2½".	308
216.	LION; same as No. 215.	308
217.	WATER VASE with separate base; long neck; body painted with gold. Size : H. 9".	307
218.	PEN-HOLDER; richly carved, with three ink-pots (middle one broken); soft stone. Size : 11" × 8".	313
219.	WATER CONTAINER for tobacco pipe (plaster of paris); painted with flower design; pink-coloured body; size : Di. 5½" H. 5".	274
220.	WATER CONTAINER; glass; painted with gold. Size : Di. 6½" H. 7".	274
221.	WATER CONTAINER; marble stone; body painted with gold and green. Size : Di. 9" H. 9".	304

222. PLATE; marble; conch-shell work; twelve-sided.  
Size : Di. 1'. 275
223. PEN-HOLDER; contains four pockets with lid; body painted with gold, blue, green and red.  
Size :  $9\frac{1}{2}'' \times 5''$ . 276
224. VASE FOR SPITTING; marble; body painted with gold.  
Size : Di. 6" H.  $8\frac{1}{2}''$ . 277
225. PLATE; black stone; octagonal; contains a carving of a foot print, painted with gold.  
Size : Di.  $5\frac{1}{2}''$ . 281
226. PLATE; same as No. 225.  
Size : Di. 5". 223
227. PLATE; round; same as No. 225.  
Size : 5". 281
228. PLATE; black stone; round; painted with gold.  
Size : Di. 9". 283
- 229- CUPS WITH LIDS; black-stone; body painted with gold.  
235. Size :  $3\frac{1}{2}''$  H. 4". 280
236. CUP; green stone; plain.  
Size : Di.  $3\frac{1}{2}''$  H. 4". 302
237. HORSE-RIDER WITH ATTENDANT; black stone.  
Size :  $3\frac{1}{2}'' \times 2''$ .
- 238- RHINOCEROS; standing; black-stone.  
240. Size :  $8'' \times 2\frac{1}{2}''$ ;  $6\frac{1}{2}'' \times 3''$ ;  $6'' \times 3''$ . 282
241. DOG; sitting; black-stone.  
Size :  $5\frac{1}{2}'' \times 2\frac{1}{4}''$ . 283
242. ELEPHANT WITH RIDER; black-stone; lotus in trunk.  
Size :  $4'' \times 2''$ .
243. STONE SLAB showing specimens of various coloured stones available in Alwar district.  
Size :  $1'6'' \times 1'6''$ . 293
244. CHESS BOARD; marble with different colours of stone.  
Size :  $11\frac{1}{2}'' \times 11\frac{1}{2}''$ . 314

245.	TOP OF A TABLE; with eight round corners. Size : Di. $5\frac{1}{2}$ ".	297
246.	RULE; solid. Size : L. $1'7\frac{1}{4}"$ .	289
247.	CUP; base contains carving. Size : Di. 5".	295
248.	HANDLE OF A KNIFE; carved. Size : L. 4".	298
249.	HANDLE; same as No. 248. Size L. 4".	298
250.	PLATE with twelve round corners. Size : Di. $6\frac{1}{2}"$ .	294
251.	CUP; plain. Size : Di. 5".	295
252.	CUP; same as No. 251. Size : Di. 6".	295
253.	HANDLE OF A KNIFE; plain. Size : L. 4".	298
254.	HANDLE; same as No. 253. Size : L. 4".	298
255.	CUP; plain, round. Size : Di. $5\frac{1}{4}"$ .	295
256.	BOX WITH LID; oval. Size : $4" \times 3"$ .	301
257.	PLATE; round; plain. Size : Di. $7\frac{1}{4}"$ .	294
258.	SPOON; plain; broken. Size : L. 8".	296
259.	MACE; painted with gold. Size : L. $2'1"$ .	300
260.	FAN; folding; with carvings; local product. Size : L. 10".	114

261.	FAN; same as No. 260. Size: L. 8".	116
262.	FAN; same as No. 260; from Udaipur. Size: L. 7".	115
263.	FAN; unfolded. Size: L. $1'3\frac{1}{2}" \times 8"$ .	117
264.	SPECTICAL of Late H.H. of Alwar. Size: $6\frac{1}{4}" \times 5\frac{1}{4}" \times 4\frac{1}{4}"$ .	122
265.	A BUNCH OF BUDS; ivory; coloured, with coloured wooden case. Size: L. 1".	123
266.	BALL; containing five more inside it; all being equally carved. Size: L. 5".	119
267.	BALL; unfinished. Size: <i>Goldī</i> $7\frac{1}{2}"$ .	120
268.	CUP; plain. Size: Di. $1\frac{1}{4}"$ H. 3".	125
269.	SPECTACLES; folding; frame with ivory case of Late H.H. of Alwar. Size: L. 3".	121
270.	PLATE; richly carved with eight rounded corners. Size: Di. $8\frac{1}{2}"$ .	118
271.	EAR CLEANER; carved.	
278.	Size: $2\frac{1}{2}" \times 5"$ .	127
279.	WRIST ORNAMENT; in one chain; flower motifs. Size: L. 7".	124
280.	WRIST ORNAMENT; same as No. 279. Size: L. 7".	124
281.	POINTER FOR ARROW. Size: L. 7".	126
282.	PEN-HOLDER with lid and one ink-pot; painted with gold, green and red; flower motif. Size: $11" \times 2"$ .	131
283.	PEN-HOLDER with two ink-pots; body carved. Size: $1' \times 4\frac{1}{4}"$ .	130



284. SLIPPER; ivory-plated one pair; of Late H.H. of Alwar; contains border design.  
Size : 10" × 3". 12
285. COSMETIC BOX; contains six pockets for scents; carved.  
Size : 4" × 2". 133
286. DINING TABLE; oval; with seven figures, three seated and four standing.  
Size : 8½" × 7". 132
287. BOXES; round; carved.  
292. Size : Di. 3" to 1". 128
293. BANGLES; snake design.  
294. Size : Di. 3" and 2". 137
295. CARD CASE; carved.  
Size : 4" × 2". 134
296. STICK; of jade for applying eye ointment, with ivory case.  
Size : L. 4". 129
297. COMBS; perforated carvings.  
298. Size : 7" × 1½"; 3" × 2½". 135, 136
299. TOYS; human and animal figures, chariot, bullock cart, palanquin, juggler etc.; some being coloured.  
371. Size : 138, 139, 179, 307
372. CHESS-MOHARAS; 5 sets; 22 in each; some being painted.  
531. 144, 145, 146, 147, 148
532. DICE CHAUSAR; 34 moharās; 16 of stone and the rest of ivory.  
565. 149, 150
566. DIARY with metal cover and one ivory leave. 143
567. CHESS BOARD with 32 moharās, some being coloured; Chinese.  
Size : 1'5" × 1'5". 226
568. CHESS; same as No. 567. 226

569. BOX; rectangular; ivory inlay work on wood.  
Size :  $3'' \times 2\frac{1}{2}''$ . 179
570. BOX; flat ivory inlay work on wood.  
Size :  $4\frac{1}{2}'' \times 1\frac{1}{2}''$ .
- 571-588. SAMPLES OF IVORY INLAY WORK on wood.
589. MODEL OF THE PALACE (Vinaya Vilāsa) wooden; during the period of the Third Ruler of the State, Maharaja Vinaya Singh Bahadur. During the time of the Late H.H. of the State, Maharaja Sawai Jai Singhji, it was given for the accommodation of the Degree College, named Raj Risi College.  
Size : L.  $5'10'' \times 1'3'' \times 1'3''$ . 185
590. MODEL; showing the layout of a modern village.  
Size :  $3'5'' \times 2'7''$ . 200
591. MODEL OF THE PALACE OF SIRISKA, ALWAR; (plaster of Paris). It was founded by the Fifth Ruler of the State, Maharaja Mangal Singhji and completed during the period of the Late H. H. Maharaja Jai Singhji.  
Size :  $1'9\frac{1}{2}'' \times 1'3\frac{1}{2}'' \times 10''$ . 186
592. MODEL OF THE PALACE AT MT. ABU, (plaster of Paris). It was named 'Jaivilāsa' during the period of the Late H. H. Maharaja Jai Singhji.  
Size :  $1'11'' \times 7''$ . 187
593. MODEL OF BUILDING ARCHITECTURE in Northern India (plaster of Paris).  
Size :  $1'6'' \times 1'3'' \times 1'$ . 188
594. MODEL; same as No. 593.  
Size :  $1'3'' \times 1'11''$ . 188
595. MODEL; same as No. 593.  
Size :  $1'6'' \times 10'' \times 9''$ . 188
596. MODEL OF TEMPLE ARCHITECTURE in Southern India; inner-stuff of stalk of wheat plant.  
Size :  $10'' \times 6'' \times 9''$ . 253
597. MODEL OF KASHMIR HOUSE BOAT (wood) India.  
Size : L.  $3'5''$  H.  $1'3''$ . 207

598. STAND FOR CANDLE STICK; placed on a octagonal stool, richly carved with flower motif; border with ivory; setting work, Mahogany, India.  
Size : L. 1'5" Di. 1'7½". 213
599. MODEL OF RAJASTHANI BULLOCK CART (from Chittorgadh) wood.  
Size : L. 2'1". 363
600. IMAGE OF RAGHUNĀTHAJI; the portable deity of Late H. H. Maharaja Jai Singhji, duly clothed and ornamented; stone painted with colour (Indian).  
Size : 3'4". 360
601. MĀH-I-MARĀTIB; Symbol of highest mobility, presented to the First Ruler of the State, Rao Raja Pratāpa Singhji by the Mughal Emperor Shah Ālam in 1773 A.D. Iron painted with gold.  
Size : 1'6" × 1'4" × 1'6". 197
602. CAGE FOR TINY BIRDS; wood and ivory.  
Size : 2'1½" × 5". 190
603. CAGE; same as No. 602. 190
604. FOLDING BOX CUM DESK; wood; two in number; Alwar.  
Size : 2'10" × 1'6". 189
605. PLATE; round; lacquered painting in flower and creeper motif (India).  
Size : Di. 2". 196
606. MODEL OF LAL GATE: the central place of Alwar; hard-board.  
Size : 4'3" × 3'5". 202
607. MODEL OF HOPE CIRCUS; the central place of Alwar; hard-board.  
Size : 4'5" × 3'5". 201
608. SHOW-CASE; contains Marāthā Darbār (seven figures); opium eaters (10 figures); Sardāras (11 figures). 363
609. WATERMAN'S PEN; larger size; with wooden case.  
Size : L. 6'. 363
610. GLASS WITH FIVE CIRCLES; on wall.  
Size : 1'5½" sq. 363

611. GLASS; convex on wall.  
Size : 1'5½" Sq.
612. SHOW-CASE; contains models of shop, beggars (figures 5) and various traders (figures 21).  
Size : 363
613. GLASS; concave on wall.  
Size : 1'5½" Sq.
614. GLASS; concave cum convex on wall.  
Size : 1'5½".
615. EGGS OF OSTRICH; one ornamented with embroidery-work;  
617. 257
618. SLIPPER; one pair of grass; made by prisoners of Alwar.  
Size : 9" × 3". 206
619. SLIPPER; single pair of grass; made by prisoners of Alwar.  
Size : 10" × 1". 206
620. BOTTLE WITH LID; contains red liquor.  
Size : H. 1'. 229
621. COCONUT SHELL; carvings on body; used for enjoying tobacco.  
Size : L. 7½".
622. BOTTLE; contains writings inside.  
Size : H. 1'. 228
623. CONCH; pink colour.  
Size : 6" × 4". 363
624. CONCH; white.  
Size : L. 10". 361
625. CONCH; white figure of Ganesa on the body in bas-relief.  
Size : L. 9".
626. FREEZED FOAMS of ocean in 3 pieces. 62
- 627- SHOW-CASE; contains stuffed unidentified animals; and 2  
629. models of deer; clay (Jaipur). 363
630. DIORAMA; contains a pair of wood-cock; stuffed; shot by the Late H. H. of Alwar from Scotland. 210
631. SHOW-CASE; contains stuffed panther; shot by Late H. H. of Alwar.  
Size : 7' 2". 209



632.	DIORAMA; contains a pair of pheasants; stuffed; shot by Late H. H. of Alwar from Scotland.	210
633.	DIORAMA; contains a pair of chickens; stuffed; shot by Late H. H. of Alwar from Scotland.	210
634.	DIORAMA; contains a pair of red-legged ptarmigans; stuffed; shot by Late H. H. of Alwar from Scotland.	210
635.	DIORAMA; contains a pair of pigeons; stuffed; shot by Late H. H. of Alwar from Scotland.	210
636.	DIORAMA; contains a pair of ptarmigans; stuffed; shot by Late H. H. of Alwar from Scotland.	210
637.	DIORAMA; contains a pair of Rails; stuffed; shot by Late H. H. of Alwar from Scotland.	210
638.	SHOW-CASE; contains a stuffed bear. Size : 6'.	212
639- 643.	TĀNAPŪRĀ; no string; painted (Local).	5
644- 650.	TĀNAPŪRĀ with 4 strings; body beautifully painted with flower, birds and animal figures.	5
651- 655.	SITĀR with extra double <i>Tumbās</i> ; body painted.	4, 38.
656.	SITĀR without extra <i>Tumbā</i> ; body painted.	95
657- 660.	VINĀ; body painted with gold.	2
661- 662.	GUITAR; with case (English).	
663.	VIOLIN; with megaphone (English).	51
664.	VIOLIN; larger size.	50
665.	TABLĀ; one pair	7
666.	TŪMBĀS; 24 in number; for Sitār and Vinā; body painted.	19
667- 669.	DILRUBĀ; border with golden lace (Local Musical instruments).	6
670.	SĀRANGĪ; plain	38
671- 673.	TĀNAPŪRĀ; plain.	5

674- 698.	SITĀR; bigger and smaller size; plain.	4
699- 702-	VIOLIN with case (English).	50
703.	VIOLIN; bigger size. „	50
704.	DHAP; round; bigger size (Local).	5
705.	WHISTLE with three prongs (English).	
706.	STICK OF BAND MASTER; handle plated with silver (English).	
707.	KASHIST; wooden (Local).	44
708- 710.	FLUTE; two smaller and one bigger size, wooden (English).	38
711- 712.	CLARIONATE; wooden.	52, 53
713.	GHŪNGHARU; one pair (Local).	31
714.	IRON-ROD; triangular.	54
715- 716.	HARMONIUM; one pair.	7
717.	DHOLAKA; cloth in place of leather (Local).	9
718.	JALATARANGA; wooden (India).	80
719.	JALATARANGA; iron rod (India).	80
720.	JALATARANGA; iron plate (India).	80
721.	JALATARANGA; fitted with machine in wooden box.	8
722.	STONE SLAB with eight round corners; border and centre decorated with coloured conch shell inlay work in foliage design. Size : Di. 2'.	255
723.	BUST OF MAHARANI VICTORIA, 1837-1897; bronze. Size : 2'5" × 1'6".	
724.	FLAG; presented by the Queen Victoria to the Maharaja Mangala Singh Bahadur of Alwar in 1877. Size : 6½' × 5' 7".	254
725.	BICYCLE OF THE Late H. H. OF ALWAR; Maharaja Sawai Jai Singhji with peddle brake and thread seat. Size : 5'10" × 4'.	353

726. BED-COVER SHEET; green surface; violet border; embroidery work on body with golden thread.  
Size : 17' x 12' 8". 364
727. CLOTH PIECE; deep red with silver and golden embroidery work on body.  
Size : 7' 4" x 2' 9". 364
728. CLOTH PIECE; rich embroidery with gold and silver thread on black surface.  
Size : 8' x 1' 7". 364
729. BED COVER SHEET; with border and golden embroidery work on pink surface.  
Size : 8" x 4 1/2". 364
730. CLOTH PIECE, with green vertical bands and silver embroidery work in flower and creeper design on pink surface.  
Size : 7' x 4' 4". 364
731. STORAGE JAR; baked clay with polish; gray colour.  
Size : Di. 8" H. 1' 4". 191
732. STORAGE JAR : same as No. 731.  
Size : Di. 8" H. 1' 2". 191
733. STORAGE JAR; with flower design on green body.  
Size : H. 1' 9" Di. 9". 191
734. VASE with lid; conventional designs on red body, Ceylon product.  
Size : Di. 6 1/2" H. 1' 1". 363
735. PLATE; round with green colour foliage design on white surface.  
Size : Di. 1'. 363
736. PLATE; round; design (Goose), copied from Ajanta Frescoes.  
Size : Di. 1 1/2". 363
- 737-747. WATER VASES; plaster of paris; design in green and blue; Jaipur product. 363
- 748-760. WATER VASES; painted with gold, red and blue; from Bikaner 363

761.	BASE OF HUKKĀ with gold, red and blue; from Bikaner.		
762.	Size : Di. 5" H. 5".		363
763.	TEA-POT with lid; black polish; from Bengal.		
	Size : Di. 4" H. 6".		363
764.	INK-POT with 6 round corners; black; from Bengal.		
	Size : Di. 5" H. 3".		363
765.	WATER VASE with black polish; from Bengal		
	Size : Di. 2½" H. 5".		363
766.	MILKPOT with spout; from Bengal.		
	Size : Di. 1½" H. 3".		363
767.	CUP; round; black polish; from Bengal.		
	Size : Di. 6".		363
768.	FLOWER VASE from Amroha.		
	Size : H. 1'2" Di. 7".		363
769.	WATER VASE; outer body perforated; from Alwar.		
	Size : H. 1'.		363
770.	WATER VASE; outer body perforated; from Alwar.		
	Size : H. 8".		363
771.	CHILAM with lid;	" "	
	Size : H. 9½".		363
772.	CHILAM; same as No. 769;	" "	
	Size : H. 9".		769
773.	CHILAM; seven in one;	" "	
	Size : H. 10".		363
774.	HUBBLE-BUBBLE with two pieces;	" "	
			363
775.	FLOWER VASE; Alloy with enamelling work.		
	Size : H. 1'10", Di. 1'2".		362
776.	FLOWER VASE; same as No. 775.		
	Size : H. 1'2" Di. 1'2½".		362
777.	FLOWER VASE; smaller size; same as No. 775.		
	Size : Di. 9" H. 7".		362
778.	FLOWER VASE; same as No. 777.		
	Size : Di. 9" H. 7".		362



779.	PLATE; round; bigger size; with rich enamelling work. Size : Di. 1'11".	362
780.	MODEL OF HORSE; bronze; on stand (Foreign). Size : 1'9" x 7" x 1'3".	224
781.	CARPET from Persia ; on stand. Size : 8' 7" x 6'.	359
782.	TABLE with desks and eight round corners; Kashmir lacquered work. Size : Di. 1'11" H. 2'6".	
783-904.	COINS of Greek kings of Kabul and India; obverse and reverse.	315
905-1014.	Coins of Indo Scythic kings of Northern India; obverse and reverse.	316
<i>SHOW-CASE NO. 28 (Coins) :</i>		
1015-1016.	COINS of Nadir Shah, obverse and reverse.	318
1017-1024.	COINS of Shah Ālam; obverse and reverse.	318
1025-1058.	COINS of H. H. Shivadan Singh obverse and reverse.	318
1059-1077.	MEDALS in casket; copper and silver. 259, 261, 262, 263, 264, 265, 266.	
1078.	MEDALS in casket; copper.	260
1079.	MEDALS in casket; silver.	
1080-1083.	COINS of 10, 5, 2 and 1 N. P.	
1084-1099.	CASTS of seals from Mohenjodaro; plaster.	267
1100-1211.	COINS of Early Hindu Kings; obverse and reverse.	317
1212-1315.	COINS of Pathan Kings of Delhi.; obverse and reverse.	318
1316.	MODEL of chariot, drawn by four elephants. Its original was used by Late H. H. of Alwar while passing through the market in the procession on the occasion of Dashahara festival. Local. Size : 8'.	356

1317. DINING TABLE; oval, four-legged; silver plated on wood with a machine to demonstrate the fish floating on the water. Local product.  
Size: 11' 6"  $\times$  4' 4". 357
1318. SHOW-CASE; contains tiger; stuffed; shot by the Late H. H. of Alwar Sawai Jai Singhji.  
Size: 9' 6". 358
1319. CHAIR; wooden; cushioned; of Late H. H. Maharaja Jai Singhji for the seat at Delhi Darbar. Local.  
Size: 2' 2"  $\times$  2' 1"  $\times$  3' 2½". 254
1320. INCENSE BURNER; combined with a woman and snake figures; placed in a round tray with four legs.  
Size: Di. 7½" H. 10½". 110
1321. IMAGE of an old Chinese, sitting; polished with copper.  
Size: 2½"  $\times$  2½". 107
1322. IMAGE; same as No. 1321. 107
1323. FIGURES; man fighting with a demon; Chinese.  
Size: 10½"  $\times$  7". 111
1324. SAINT WITH A DEER; Chinese.  
Size: 5"  $\times$  5". 106
1325. BUDDHA seated in meditation.  
Size: 4"  $\times$  3". 361
1326. IMAGE seated with full garments and shoes; crescent mark on head-dress.  
Size: 8½"  $\times$  7½". 361
1327. HORSE; standing.  
Size: 5"  $\times$  3". 361
1328. HORSE; part of incense burner.  
Size: 6"  $\times$  3½". 361
1329. WINGED LION; sitting.  
Size: 4"  $\times$  4". 361
1330. LADY; standing.  
Size: H. 5½". 361

1331.	LADY; same as No. 1330. Size : H. $5\frac{1}{4}$ ".	361
1332.	VISHṆU; standing; four arms with attributes. Size : H. 8".	361
1333.	CHARIOT with horse and man. Size : $6" \times 3\frac{1}{2}"$ .	108
1334.	BULLOCK CART with one passenger and driver. Size : $5\frac{1}{2}" \times 2\frac{1}{2}"$ .	108
1335.	BULL; seated on a pedestal. Size : $2\frac{1}{2}" \times 2"$ .	361
1336.	LADY; standing. Size : H. 3".	361
1337.	CHILD KRISHṆA; taking sweet. Size : $2\frac{1}{2}"$ .	361
1338.	CHILD KRISHṆA; same as No. 1337. Size : $3\frac{1}{4}"$ .	361
1339.	ŚRĪ KRISHṆA; killing the Snake Kāliya. Size : H. $2\frac{1}{2}"$ .	361
1340.	LAMP; lady holding a lamp. Size : H. $1\frac{1}{4}"$ .	361
1341.	LAMP; same as No. 1340. Size : H. 9".	361
1342.	CHAIR with foot stool; cushioned; with ivory work. Size : $3\frac{1}{4}" \times 1'8" \times 1'9"$ .	Local. 268
<i>SHOW-CASE NO. 35. (Stone objects).</i>		
1343.	BUTTON; crystal stone. 23.	154
1344.	STONE PIECES for rings; 28 in number; on a tray.	156
1345.	STONE PIECES for decoration; 38 in number.	153
1346.	MORTAR AND PESTLE; smaller size; green colour stone. Size : $2" \times 1\frac{1}{4}"$ .	165
1347.	STONE PIECE; round with a metal ring. Size Di. 1".	161

1348.	CUP; with metal stand. Size : $1\frac{1}{2}'' \times 1\frac{1}{4}''$ .	164
1349.	CUP; brown colour with white bands. Size : Di. $1\frac{1}{4}''$ .	164
1350.	CUP; round; gray; with white bands. Size : Di. $1\frac{1}{4}''$ .	164
1351.	CUP; round; whitish. Size : $1\frac{1}{4}''$ .	164
1352.	STONE PIECES; 3 in number; oval.	163
1353.	STONE PIECES; one; round.	163
1354.	ROD; small with round ends; greenish. Size : $2\frac{1}{4}''$ .	168
1355.	STONE PIECE; part of the lid.	168
1356.	RING ; red.	160
1357.	RING; for shooting arrow. 12.	152
1358.	SEALS; 5—two in Devanāgarī and three in Persian character.	157, 162
1359.	STONE PIECE; having a bas-relief of male bust; red; oval.	159
1360.	RINGS; coloured stone.	158, 168
1361.	HANDLES of knives and daggers; 8 in number.	151
1362.	PIPES for smoking ; 3 in number.	153
1363.	NECKLACE of 41 round beads; black with white ring; smaller and bigger size.	292
1364.	NECKLACE of 28 round beads; gray colour; smaller and bigger size.	291
1365.	NECKLACE of 21 round beads; red colour; smaller and bigger size.	171
1366.	NECKLACE of 9 pieces (4 red, 3 yellow, 2 white).	170
1367.	STICK composed of small pieces of coloured stone.	166
1368.	WASHING-POT with lid; enamel work in blue and green. Size : Di. 10" H. 5".	97



1369.	WASHING POT; same as No. 1368.	97
1370.	CUP; bigger size; enamel work in blue and green. Size : Di. $8\frac{1}{2}$ " H. $5\frac{1}{4}$ ".	113
1371.	ASH-TRAY; round; with lid in two pieces; enamel work in blue and green. Size : Di. $3\frac{7}{8}$ " H. $3\frac{1}{4}$ ".	98
1372.	ASH-TRAY; same as No. 1371.	98
1373.	WATER-VASE with spout, lid and handle; enamel work in blue and green. Size : H. 8".	102
1374.	BOX; oval-shaped with four legs and lid; enamel work in blue, green, red, white and yellow (base is missing). Size : $6\frac{1}{2}$ " $\times$ 5".	96
1375.	BOX; round, with lid; carvings on body; enamel work in green. Size : Di. $2\frac{3}{4}$ " H. 4".	104
1376.	SMALL BOX; oval-shaped with painting on lid; plaster of Paris. Size : $1\frac{3}{4}$ " $\times$ $1\frac{1}{4}$ ".	183
1377.	SMALL BOX; same as No. 1374.	183
1378.	SNAKE with raised hood.	108
1379.	SNAKE; same as No. 1376.	108
1380.	GOOSE seated on a base.	108
1381- 1386.	BIRDS, crow 1; peacock 1; parrots 2; crane and vulture 1.	108
1387- 1399.	ANIMALS, rhinoceros 2; tiger 1; kangaroo 1; elephant 1; camels 2; dogs 2; deers 3; tortoise 1.	108
1400.	BEGGAR; standing; with a musical instrument.	108
1401.	ELEPHANT with <i>haudah</i> .	108
1402.	CHAIR; iron frame with gold inlay work and cane seat. Size : $1'5"$ $\times$ $1'10"$ $\times$ $2'11"$ .	269
1403.	WATCH in case for set in handle of a walking stick (Foreign). Size : Di. $1\frac{1}{2}$ " H. $1\frac{1}{2}$ ".	346

1404.	POCKET WATCH with gold polish; enamel work in blue, red and white. Size: Di. $1\frac{1}{4}$ ".	347
1405.	POCKET WATCH; round and plain. Size: Di. 1".	347
1406.	SMALL BOX; fitted with a watch. Size: $3\frac{1}{2}$ " $\times$ 2".	345
1407.	HUBBLE-BUBBLE; silver with enamel work in blue and green. Wt. 180 tolas. (Local). Size: 2'2".	351
1408.	SPRINKLER; silver with enamel work in blue and green. Wt. 34 tolas (India). Size: H. 10".	348
1409.	CUP; with tray (Di. $5\frac{1}{2}$ ") and lid; enamel work and relief plaques of stone on body gold. Wt. (India). Size: $3\frac{1}{2}$ " $\times$ $3\frac{1}{4}$ ".	344
1410.	BETAL CASE; with tray ( $9\frac{1}{2}$ " $\times$ 8") on eight legs, enamel work in red, blue and green (India). Size: $4\frac{1}{2}$ " $\times$ 4".	349
1411.	PEN-HOLDER; plaster of paris; painted with flower designs. Size: $9\frac{1}{2}$ " $\times$ $1\frac{1}{4}$ ".	352
1412.	DICE; with sixteen silver pieces (India).	290
1413.	DICE; with sixteen enamelled pieces and three sticks.	350
1414.	CONCH; 6 in number; silver (India).	290
1415.	VINĀ; having paintings on <i>tumbās</i> .	4
1420.		
1421.	SITĀR; 10 in number, some contains paintings on body.	95
1430.		
1431.	SITĀR of one stone; painted; in box. Size: L. 3'.	95
1432.	TĀNAPŪRĀ, two smaller and six bigger size, with paintings	
1439.	on body.	5
1440.	TAOOS; body painted.	6

1441- 1442.	DILRUBĀ; paintings on <i>tumbā</i> .	6
1443.	SURMANDAL; oblique cut with 29 strings.	74
1444- 1445.	DHOLAK; 2 in number; cloth instead of leather.	10
1446.	TABLĀ; one pair; cloth instead of leather.	7
1447.	DHAP; round, bigger size; cloth instead of leather.	5
1448- 1449.	PAKHAWĀJ; 2 in number; colour red.	89
1450.	STAND, for candle stick; flower and creeper design. Size : H. 11".	288
1451.	STAND; same as No. 1450 with deer. Size : H. 9".	288
1452.	INCENSE BURNER; on a conventional horse. Size : H. 8".	284
1453.	INCENSE BURNER; same as No. 1452. Size : H. 8".	284
1454.	WATER CONTAINER; for worshipping the deity. Size : 9½" × 4".	287
1455.	MODEL OF A SHIP; presented by Police party to Maharaja Jai Singh when he returned from the Round Table Conference. Size : 10" × 1'2" × 3".	81
1456.	PIPE; for smoking cigarettes. Size : 3".	289
1457.	PIPE; for enjoying hubble-bubble. Size : 4".	289
1458.	SPRINKLER; filigree work. Size : 1'1" × 4".	285
1459.	SPRINKLER; filigree work. Size : 1'1" × 4".	285
1460.	TRAY, with nine cups for scents; round; filigree work. Size : Di. 1".	286

- 1461- WATER VASE; enamelling work in blue and green.  
1464. Size: Di.  $3\frac{1}{2}$ " Di. 3". 112, 101
1465. BOX; octagonal with lid.  
Size: Di.  $4\frac{1}{2}$ " H. 2".
1466. WATER VASE; with two handles; enamelling work in blue and green.  
Size: Di. 4" H.  $9\frac{1}{2}$ ". 103
1467. HANDLE of a fly-whisk.  
Size: L.  $8\frac{1}{2}$ ". 250
1468. WATER CONTAINER for worshipping the deity; in boat shape with pedestal.  
Size:  $1\frac{1}{4}$ "  $\times$  6". 99
1469. NUT-CUTTER; detail work on body.  
Size: 6"  $\times$  2".
1470. COSMETIC CASE in the shape of a fruit with two leaves on a round tray.  
Size: Di. 7". 109
1471. MODEL of a water vase with lid and chain on a round tray (Di. 6").  
Size: H.  $6\frac{1}{2}$ ".
- 1472- WATER VASES with two handles.  
1473. Size: Di.  $4\frac{1}{2}$ " H. 1'2". 100
1474. BOX; rectangular with lid.  
Size: 10"  $\times$  7". 105
1475. BOX; rectangular with four legs.  
Size: 9"  $\times$   $5\frac{1}{2}$ ".
- 1476- HANDLES of bottles; crystal stone.  
1477. Size: L. 2". 338
- 1478- SMALL BOTTLES; glass for scents; almost round.  
1481. Size: H. 1". 339



1482. CASE for cosmetics, shell of mother of pearl with tray ( $5'' \times 4''$ ); oval.  
Size :  $2'' \times 1''$ . 256
1483. CASE for gun powder; conch-shell.  
Size : L.  $6''$  Di.  $4''$ . 256
1484. CASE for the diary of Maharaja Shivadan Singhji, conch shell work; rectangular.  
Size :  $4\frac{1}{2}'' \times 3\frac{1}{4}''$ . 256
1485. CASE for cosmetics, made of the shell of mother of pearls; oval.  
Size :  $3'' \times 2''$ . 256
1486. CASE for cosmetics, made of the shell of mother of pearls; oval.  
Size :  $3\frac{1}{2}'' \times 2\frac{1}{4}''$ . 256
1487. HANDLE; crystal stone.  
Size :  $2\frac{1}{2}''$ . 338
1488. AMULET; oval; some letter in Persian on surface; green enamelling work on golden body.  
Size :  $2\frac{3}{4}'' \times 1\frac{1}{4}''$ .
1489. BOX; rectangular; conch-shell work.  
Size :  $3'' \times 2''$ . 256
1490. CASE for small bottles (two) of scents; shell of mother of pearl.  
Size :  $6\frac{1}{4}''$ . 333
1491. BOOK COVER rectangular; conch-shell work; front portion contains figures of children; used by the Fifth Ruler of the State Maharaja Shivadan Singh Bahadur.  
Size :  $9'' \times 6''$ . 256
1492. LOOKING GLASS; ornamental.  
Size :  $10'' \times 6''$ .
1493. SMALL BOTTLES; round; netting work on body.  
1494. Size : H.  $2''$  Di.  $2''$ . 337
1495. SHAVING BOX; rectangular; gold polish.  
Size :  $11'' \times 7\frac{3}{4}''$ . 332
1496. EGG of an ostrich; ornamental; on three-legged wooden stand. 257
1497. NECKLACE of crystal stone beads — eighteen; oval. 343

1498.	NECKLAGE; round stone beads — seventeen.	335
1499.	CAGE; of two tiny birds; fitted with watch; octagonal. Size: H. 1'1" Di. 5½".	340
1500.	PHIALS; in case; brass; green; for scents.	
1501.	Size: H. 2½".	329
1502.	BOX; for tiny birds, moving and chirping. Size: 4" × 2½".	336
1503.	BOX; for tiny birds, moving and chirping. Size: 3" × 2".	336
1504.	CLOCK; cylindrical; glass; fixed hand; dial moves. Size: H. 1¼'.	341
1505.	CLOCK; rectangular; with birds moving and chirping. Size: H. 10"; 4" Sq.	342
1506.	BOX; rectangular; contains three phials for scents. Size: 6" × 3".	334
1507.	MODEL of a Meo Lady, in traditional costume. Size: 4'4".	
1508.	MODEL of a Meo male; in traditional costume. Size: 5'2".	
1509.	LION; marble; standing with a ball under left front paw on two pillar stands. Size: 2'4" × 11".	272
1510.	ELEPHANT; standing; marble; on two pillar stands. Size: 2'2" × 11".	272
1511.	DIAL OF BRASS; depicting twenty-seven constellations and twelve Rāsis (Zodiac signs) on stand. Size: Di. 9½" H. 10½".	198
1512.	FLEXIBLE STONE; from Charkhi Dadri, Punjab. Size: 30" × 7".	83
1513.	METEORITE PIECE; fallen in 1892 in Bansur, Alwar. Size: 12" × 6".	
1514.	SEMI-PRECIOUS STONES; for handles of daggers, swords, etc. Size: 15" × 14".	199
1515.	MORTAR AND PESTLE; for grinding pearls. Size: 19" × 11".	245

# PAINTINGS & MANUSCRIPTS SECTION

## ALWAR SCHOOL:

1516. Portrait of Late His Highness of Alwar, Maharaja Sawai Jai Singhji (1892-1937), G.C.S.I., G.C.I.E., born on 19th June, 1882; succeeded to Gaddi in 1892; oil-painted in 1926.  
Size: 28" × 24". 2966
- Water colour: 19th Century.
1517. A Scene from *Rāmāyana*: The monkey leader Hanumān starts for Laṅkā (Ceylon).  
Size: 16½" × 13". 91
1518. Fish Incarnation: sword instead of club in Vishṇu's hand.  
Size: 13½" × 8½".
1519. Tortoise Incarnation.  
Size: 13½" × 8½". 394
1520. Boar Incarnation.  
Size: 13½" × 8½". 41
1521. Human-cum-Lion Incarnation (Nṛsiṃhāvatāra). 18th Century.  
Size: 11" × 7½".
1522. Dwarf Incarnation.  
Size: 13½" × 8½". 397
1523. Rāma Incarnation.  
Size: 13½" × 8½". 399
1524. Paraśurāma Incarnation.  
Size: 13½" × 8½". 398
1525. Kṛishṇa Incarnation.  
Size: 13½" × 8½". 400
1526. Buddha Incarnation.  
Size: 13½" × 8½". 401
1527. Kalki Incarnation.  
Size: 13½" × 8½". 402

1528.	Bhūpālī: Rāginī of Rāga Megha. Size: 14" × 9".	1369
1529.	Tonk: Rāginī of Rāga Megha. Size: 14" × 9".	1368
1530.	Gurjarī: Rāginī of Rāga Megha. Size: 14" × 9".	1365
1531.	Malhār: Rāginī of Rāga Megha. Size: 14" × 9".	1367
1532.	Megha: Rāga. Size: 14" × 9".	1363
1533.	Gauḍī: Rāginī of Rāga Malkosh. Size: 14" × 9".	1342
1534.	Mānapatra; given to Sawai Maharaja Jai Singhji by the Kshatriyas of Alwar on 15th Dec., 1903 illustrating the enthronement of Rāma and Sītā. Size: 13" 9½".	
1535.	Rāma and Sītā: seated on throne, attended by brothers and monkey devotees. Size: 26" × 18½".	62
1536.	Khambhāvati: Rāginī of Rāga Malkosh, Size: 14" × 9½".	1344
1537.	Kukubha: Rāginī of Rāga Malkosh, Size: 14" × 9½".	1345
1538.	Toḍī: Rāginī of Rāga Malkosh. Size: 14" × 9½".	1341
1539.	Guṇakālī: Rāginī of Rāga Malkosh. Size: 14" × 9½".	1343
1540.	Malkosh: Rāga. Size: 14" × 9½".	1340
1541.	Mālaśrī: Rāginī of Rāga Śrī. Size: 14" × 9½".	1362
1542.	Āśāvarī: Rāginī of Rāga Śrī. Size: 14" × 9½".	1360



1543.	Dhanâsrî : Râgini of Râga Śrî. Size : 14" × 9½".	1359
1544.	Marwa : Râgini of Râga Śrî. Size : 14" × 9½".	1361
1545.	Śrî : Râga. Size : 14" × 9½".	1358
1546.	Madhumāla : Râgini of Râga Bhairava. Size : 14" × 9½".	1338
1547.	Saindhavi : Râgini of Râga Bhairava. Size : 14" × 9½".	1339
1548.	Bangālî : Râgini of Râga Bhairava. Size : 14" × 9½".	1336
1549.	Birārî : Râgini of Râga Bhairava. Size : 14" × 9½".	1337
1550.	Bhairavi : Râgini of Râga Bhairava. Size : 14" × 9½".	1335
1551.	Bhairava : Râga . Size : 14" × 9½".	1334
1552.	White Parrot. Size : 5" × 3".	2211
1553.	Bird. Size : 5" × 3".	2212
1554.	Nightingale : ( <i>bulbul</i> ). Size : 5" × 3".	2213
1555.	Parrot. Size : 5" × 3".	2214
1556.	Bird. Size : 5" × 3".	2215
1557.	Bird. Size : 5" × 3".	2216

1558.	Elephant. Size : $5\frac{1}{2}'' \times 3''$ .	2217
1559.	Horse with rider. Size : $5\frac{1}{2}'' \times 3''$ .	2218
1560.	Camel with rider. Size : $5'' \times 3\frac{1}{2}''$ .	2219
1561.	Fish. Size : $6\frac{1}{2}'' \times 4\frac{1}{2}''$ .	2220
1562.	Tiger Shooting. Size : $6\frac{1}{2}'' \times 4\frac{1}{2}''$ .	2221
1563.	Waterman : with bull and leather water vase. Size : $6\frac{1}{2}'' \times 4\frac{1}{2}''$ .	2222
1564.	Bullock Cart. Size : $6\frac{1}{2}'' \times 4\frac{1}{2}''$ .	2223
1565.	Chariot. Size : $5\frac{1}{2}'' \times 3''$ .	2224
1566.	Bullock Cart. Size : $4'' \times 5''$ .	2225
1567.	Chariot : drawn by elephants. Size : $6\frac{1}{2}'' \times 4\frac{1}{2}''$ .	2226
1568.	A Lady : preparing some paste. Size : $5'' \times 3\frac{1}{2}''$ .	2227
1569.	A Lady : spinning. Size : $5'' \times 4''$ .	2228
1570.	A Potter. Size : $5'' \times 3\frac{1}{2}''$ .	2229
1571.	Lady : carrying earthen pots. Size : $5'' \times 3\frac{1}{2}''$ .	2230
1572.	Juggler : playing with snakes. Size : $4\frac{1}{2}'' \times 3''$ .	2231
1573.	Musician : playing on a violin. Size : $4\frac{1}{2}'' \times 3''$ .	2232

1574.	A Palanquin. Size : $5\frac{1}{2}'' \times 3''$ .	2233
1575.	A Tailor. Size : $4\frac{1}{2}'' \times 3''$ .	2234
1576.	Musicians : with a female dancer. Size : $6\frac{1}{2}'' \times 4\frac{1}{2}''$ .	2235
1577.	A Palanquin : King of <i>Pandukota</i> sitting. Size : $6\frac{1}{2}'' \times 4\frac{1}{2}''$ .	2236
1578.	A Bullock Cart. Size : $6\frac{1}{2}'' \times 4\frac{1}{2}''$ .	2237
1579.	Funeral Procession. Size : $6\frac{1}{2}'' \times 4\frac{1}{2}''$ .	2238
1580.	Vessel (Ship). Size : $6'' \times 4\frac{1}{2}''$ .	2239
1581.	Ratha (Chariot) : peoples carrying the deity. Size : $6'' \times 4\frac{1}{2}''$ .	2240
1582.	Dhekli : taking water from a well. Size : $6\frac{1}{2}'' \times 4\frac{1}{2}''$ .	2241
1583.	Jaipur Rulers : from Pratāpa Singh (before Bharmal) to Sawai Jai Singhji, 18 in number. Size : $2'-5'' \times 2''$ .	2286
1584.	Rana Sangrāma Singhji of Udaipur. Size : $15'' \times 11''$ .	630
1585.	Rana Jawan Singhji of Udaipur (Kota School). Size : $12'' \times 9\frac{1}{2}''$ .	636
1586.	Rana Amar Singhji II of Udaipur. Size : $12'' \times 8''$ .	629
1587.	Rana Bhīma Singhji of Udaipur V.S. 1877=1820 A.D. Size : $14'' \times 12''$ .	632

1588. Rana Jawan Singhji of Udaipur V.S 1892 (1835 A.D.)  
Size :  $17'' \times 11\frac{1}{2}''$ . 634
- Bārahmāsā (Twelve Indian Months) with verses composed by poet Anandarāma.*
1589. Phālguna : Rādhā and Kṛishṇa enjoying *Holi* with the maidens.  
Size :  $6\frac{1}{2}'' \times 9\frac{1}{2}''$ . 1666
1590. Agrahana : Rādhā and Kṛishṇa walking in a garden.  
Size :  $6\frac{1}{2}'' \times 9\frac{1}{2}''$ . 1663
1591. Kārtika : Rādhā and Kṛishṇa enjoying *Rāsa* in a full-moon night.  
Size :  $6\frac{1}{2}'' \times 9\frac{1}{2}''$ . 1660
1592. Bhādon : Rādhā and Kṛishṇa watching dark clouds.  
Size :  $6\frac{1}{2}'' \times 9\frac{1}{2}''$ . 1668
1593. Sāvana : Rādhā and Kṛishṇa enjoying a swing.  
Size :  $6\frac{1}{2}'' \times 9\frac{1}{2}''$ . 1661
1594. Jetha : Rādhā and Kṛishṇa applying sandal-wood paste on body. ... 1667
1595. Baisākha : Rādhā and Kṛishṇa enjoying bath.  
Size :  $6\frac{1}{2}'' \times 9\frac{1}{2}''$ . 1658
- Bārahmāsā (Twelve Indian Months) with verses composed by poet Keśavadāsa.*
1596. Māgha : Rajput lady requesting her lover to remain at home.  
Size :  $12'' \times 7\frac{1}{2}''$ . 1670
1597. Pausha : Rajput lady requesting her lover to remain at home.  
Size :  $12'' \times 7\frac{1}{2}''$ . 1672
1598. Āsoja : Rajput lady requesting her lover to remain at home.  
Size :  $12'' \times 7\frac{1}{2}''$ . 1669
1599. Āshāḍha : Rajput lady requesting her lover to remain at home.  
Size :  $12'' \times 7\frac{1}{2}''$ . 1671
1600. Chaitra : Rajput lady requesting her lover to remain at home.  
Size :  $12'' \times 7\frac{1}{2}''$ . 1674



Alwar School :

1601. Lady : taking bath, oval, 19th century, (Artist : Chhotelal).  
Size :  $2\frac{1}{2}'' \times 2''$ . 1911
1602. Lady : dressing herself after bath, 19th century.  
Size :  $6'' \times 4''$ . 1909
1603. Lady : dressing her hair, 19th century.  
Size :  $2'' \times 2''$ . 1910
1604. Lady : standing with a veil on; 19th century, (Artist : Daluram).  
Size :  $2\frac{1}{2}'' \times 2''$ . 2296
1605. Portrait of Late His Highness (1892-1936) Sawai Jai Singhji,  
beginning of the 20th century.  
Size :  $2\frac{1}{2}'' \times 2''$ . 30-13
1606. Portrait of the Fourth Ruler Maharaja Shivadan Singh (1857-74)  
Late 19th century.  
Size :  $1\frac{1}{2}'' \times 1''$ . 548
1507. Portrait of the Third Ruler Maharaja Vinaya Singh (1815-57).  
Early 19th century.  
Size :  $2'' \times 1\frac{1}{2}''$ . 2308
1608. Portrait of the Fifth Ruler, Maharaja Mangala Singh, (1875-91).  
Late 19th century.  
Size :  $2'' \times 1\frac{1}{2}''$ . 556
1609. Portrait of the Second Ruler Maharaja Bakhtawar Singh  
(1792-14). Early 19th century.  
Size :  $3\frac{1}{2}'' \times 2\frac{1}{2}''$ . 520
- (Jaipur School) Early 19th century.
1610. Portrait of Sawai Jai Singh of Jaipur.  
Size :  $5'' \times 3''$ . 664
1611. Portrait of Madhava Singh of Jaipur.  
Size :  $1\frac{1}{2}'' \times 1''$ . 681
1612. Portrait of Prithvi Singh of Jaipur.  
Size :  $4'' \times 2\frac{1}{2}''$ . 690
1613. Portrait of Madhava Singh of Jaipur.  
Size :  $3'' \times 1\frac{1}{2}''$ . 678

1614.	Portrait of Jagat Singh of Jaipur. Size : $4\frac{1}{2}'' \times 2\frac{1}{2}''$ .	651
1615.	Portrait of Pratāpa Singh of Jaipur. Size : $2'' \times 1\frac{1}{2}''$ .	692
	<i>Rāgas :</i>	
1616.	Bhairava. Size : $12'' \times 9''$ .	1417
1617.	Mālkosh. Size : $12'' \times 9''$ .	1458
1618.	Dīpaka. Size : $12'' \times 9''$ .	1505
1619.	Śrī. Size : $12'' \times 9''$ .	1517
1620.	Meghamalhāra. Size : $12'' \times 9''$ .	1511
1621.	Hinḍol. Size : $12'' \times 9''$ .	1463
1622.	Bhairava. Size : $12'' \times 9''$ .	1452
1623.	Mālaśrī : Rāginī of Rāga Bhairava. Size : $12'' \times 9''$ .	1455
1624.	Lalita : Rāginī of Rāga Bhairava. Size : $12'' \times 9''$ .	1492
1625.	Nāda : Rāginī of Rāga Bhairava. Size : $12'' \times 9''$ .	1454
1626.	Padamañjarī : Rāginī of Rāga Bhairava. Size : $12'' \times 9''$ .	1456
1627.	Bhairavī : Rāginī of Rāga Bhairava. Size : $12'' \times 9''$ .	1453
1628.	Rādhā and Kṛishṇa with Pāṇḍavas and Nandas. Size : $14'' \times 10\frac{1}{2}''$ .	244

1629.	Maharaja Karna Singh. Size : 8" × 5".	806
1630.	Maharaja Jagat Singh of Jaipur (1803-1818). Size : 12½" × 8½".	704
1631.	Vīra Vikramāditya. Size : 8" × 5".	808
	(Jaipur School) Later 18th century.	
1632.	Jai Singh III of Jaipur. Size : 11" × 9".	716
1633.	Pratāpa Singh of Jaipur. Size : 11½" × 8".	694
	(Jodhpur School) 18th century.	
1634.	Lady standing with a veil. Size 11" × 7½".	1822
1635.	Lady holding an apple in right hand. Size : 14" × 10".	1811
1636.	Lady sitting with open breast; wine-cup in hand. Size : 7½" × 5½".	1032
1637.	Lady sitting with open breast; wine-cup in hand. Size : 6½" × 8½".	1028
	(Jodhpur School) 18th century.	
1638.	Lady sitting behind the window. Size : 15" × 11".	1816
1639.	Kṛishṇa-līlā; with a verse by poet Keṭhavadāsa. Size : 13½" × 9½".	205
1640.	A couple in Mohammedan dress. Size : 14½" × 9".	1162
1641.	Kṛishṇa-līlā: Rādhā and Kṛishṇa enjoying boating. Size : 16" × 11".	183
1642.	Ḍholā-Mārū : (a romantic scene) on camel's back. Size : 12½" × 9½".	749

1643. *Lailā-Majanū* : (a romantic scene) Laila meets Majnu.  
Size :  $11\frac{1}{2}'' \times 8''$ . 823  
(Jaipur School)
1644. *Kṛishṇa-līlā* : Rādhā and Kṛishṇa enjoying a swing. 18th century, Artist, Chhotelal.  
Size :  $3'' \times 2''$ . 187
1645. *Kṛishṇa-līlā* : Kṛishṇa playing on flute, 18th century, Artist : Rangipal.  
Size :  $2\frac{1}{2}'' \times 1\frac{1}{2}''$ . 117
1646. *Kṛishṇa-līlā* : Rādhā-Kṛishṇa enjoying music, 18th century, Artist : Rangipal.  
Size :  $3'' \times 2''$ . 165
1647. *Kṛishṇa-līlā* : Rādhā-Kṛishṇa in one veil, Artist : Jamunadas.  
Size :  $1\frac{1}{2}'' \times 1\frac{1}{2}''$ . 118
1648. Maharaja Rāma Singh of Jaipur. 19th century.  
Size :  $1\frac{1}{2}'' \times 1\frac{1}{2}''$ . 717
1649. Lady : standing, holding water vase, Later 18th century.  
Artist : Nandarāma.  
Size :  $1\frac{1}{2}'' \times 1''$ . 1884
1650. Lady : holding a kerchief. Artist : Śāligrāma, 18th century.  
Size :  $2'' \times 2''$ . 1849
1651. A Prince : sitting with a sword, Artist : Śāligrāma, 18th century.  
Size :  $3\frac{1}{2}'' \times 3''$ . 2300
1652. Mohammad Rangila : with ladies. Artist : Śāligrāma, 18th century.  
Size :  $3\frac{1}{2}'' \times 3''$ . 2303
1653. Portrait of Maharao Jagat Singh of Jaipur. 19th century.  
Size :  $4\frac{1}{2}'' \times 3''$ . 702
1654. Portrait of Maharao Madhava Singh. 19th century.  
Size :  $1\frac{1}{2}'' \times 1''$ . 773
1655. Portrait of Vakthavar Singh of Alwar. 19th century.  
Size :  $1\frac{1}{2}'' \times 1''$ . 524
1656. Lady : holding a flower.  
Size :  $2\frac{1}{2}'' \times 2''$ . 1853



1657. *Rāma-līlā*: Rāma on elephant. (Alwar School) Artist: Baladeva.  
Size:  $2'' \times 1\frac{1}{2}''$ . 89
1658. Śiva-Pārvatī with Gaṇeśa and Kārtikeya, on paper. (Alwar School).  
Size:  $2'' \times 1\frac{1}{2}''$ . 28
1659. *Rāma-līlā*: Rāma and Sītā seated on throne. (Alwar School.)  
Size:  $1\frac{1}{2}''$ . 61
1660. Mahākālī: standing on Śiva.  
Size:  $3'' \times 2''$ . 299  
(Bundi School) Later 18th century.
1661. Ladies: watching the dark rolling clouds.  
Size:  $13\frac{1}{2}'' \times 9\frac{1}{2}''$ . 1650
1662. Ladies: painting portrait of lover.  
Size:  $10\frac{1}{2}'' \times 7\frac{1}{2}''$ . 1748
1663. Portrait of Maharaja Umed Singh Hada of Bundi.  
Size:  $15\frac{1}{2}'' \times 11''$ . 760
1664. Prince and Princess: enjoying music.  
Size:  $11'' \times 8\frac{1}{2}''$ . 1740
1665. *Kṛishṇa-līlā*.  
Size:  $13'' \times 9\frac{1}{2}''$ . 1652  
(Alwar School)
1666. Portrait of Maharaja Mangala Singh of Alwar (1875-91) 1-9-26,  
Artist: Hiralal.  
Size:  $6\frac{1}{2}'' \times 4\frac{1}{2}''$ . 2965
1667. Portrait of Maharaja Shivadāna Singh of Alwar (1857-74).  
Size:  $11\frac{1}{2}'' \times 8\frac{1}{2}''$ . 543
1668. Portrait of Maharaja Vinaya Singh of Alwar, (1815-1857).  
Size:  $14'' \times 11''$ . 339
1669. Portrait of Maharaja Vakthawar Singh of Alwar (1792-1814).  
Size:  $11\frac{1}{2}'' \times 9''$ . 503
1670. Portrait of Maharaja Rao Pratāpa Singh of Alwar, (1775-91).  
Size:  $8'' \times 5\frac{1}{2}''$ . 501

1671. Portrait of a *śavāra* on horse back with attendants. Kota School.  
Size :  $14\frac{1}{2}'' \times 10\frac{1}{2}''$ . 2011
1672. Portrait of Raja Sūraja Mal of Bharatpur. Bharatpur School.  
Size :  $11'' \times 9''$ . 765
1673. Śrī Govardhana Nāthaji with devotees. Udaipur School.  
Size :  $11'' \times 17''$ . 211
1674. Painting of Rāga-Rāgini, Kangra School.  
Size :  $12'' \times 9\frac{1}{2}''$ . 1635
1675. Rādhā-Kṛishṇa in conversation, dagger hanging from the waist of Kṛishṇa. Kishangarh School.  
Size :  $9\frac{1}{2}'' \times 7''$ . 676
1676. Painting of Rāga-Rāgini, Kangra School.  
Size :  $12'' \times 9\frac{1}{2}''$ . 1634
- Mughal School.*
1677. ZebUnnisā : daughter of Aurangzeb. Later 18th century.  
Size :  $17'' \times 11\frac{1}{2}''$ . 1046
1678. A couple : in an embracing posture. 17th century.  
Size :  $15'' \times 10''$ . 1157
1679. Shirin-Farhād : A romantic scene, Later 18th century.  
Size :  $16\frac{1}{2}'' \times 11\frac{1}{2}''$ . 820
- Mughal School; Later 18th century.
1680. ZebUnnisā : daughter of Aurangzeb.  
Size :  $16\frac{1}{2}'' \times 11\frac{1}{2}''$ . 1047
1681. Rūpamatī and BāzBahādūr on horse-back, night scene.  
Size :  $17'' \times 11\frac{1}{2}''$ . 1065
1682. ZebUnnisā : daughter of Aurangzeb.  
Size :  $17'' \times 11\frac{1}{2}''$ . 1037
1683. Lady : with a lion. Early 18th century.  
Size :  $15\frac{1}{2}'' \times 12''$ . 2089

1684. Ladies : dancing together. 18th century.  
Size : 11" × 7". 1707
1685. Painting : depicting a male seated on throne with halo round the head and engaged in conversation with a lady standing in front, Early 18th century.  
Size : 3" × 2". 1639

*Mughal School :*

1686. Portrait of Jahāngīr holding a cup of wine. Early 18th century.  
Size : 7½" × 5½". 931
1687. Portrait of Jahāngīr, (with mount). 18th century.  
Size : 11½" × 8". 928
1688. Jahāngīr seated on throne with nobles standing in front. 18th century.  
Size : 8" × 5½". 927
1689. Jahāngīr with a golden orb in his hand (painted on the 11th anniversary of his reign). 17th century.  
Size : 17½" × 13½". 924
1690. Portraits of two Prime Ministers (unknown). Later 17th century.  
Size : 14" × 11". 1171
1691. Portrait of Akbar in his old age. Later 17th century.  
Size : 11½" × 8". 908
1692. Portrait of Akbar standing. Early 18th century.  
Size : 17½" × 13½". 904

*Mughal School : 19th century.*

1693. Lady with a dog. Artist : Chhotelal.  
Size : 3½" × 3". 1895
1694. Mumtaz Begum : wife of Shāh Jahān.  
Size : 3½" × 3". 1044
1695. Lady : Artist : Balarāma.  
Size : 3½" × 3". 1891
1696. Lady : ivory. Artist : Rāmagopāla.  
Size : 1' × 1". 1838

1697. Lady with open breast. Artist: Baladeva.  
Size:  $4'' \times 3''$ .
1698. Lady with a wine bottle; influenced by Company School.  
Size:  $3\frac{1}{2}'' \times 2\frac{1}{2}''$ . 1259
1699. Lady with a boy holds a monkey; influenced by Company School,  
Artist: Śaligrāma.  
Size:  $4'' \times 3\frac{1}{2}''$ . 1893
1700. Anwarzamān: wife of Ahmad Shah Badshah.  
Size:  $3\frac{1}{2}'' \times 3''$ . 1053
1701. Lady with a wine cup; Artist: Nandarāma.  
Size:  $2'' \times 1\frac{1}{2}''$ . 1841
1702. Lady: standing, ivory; Artist: Nandarāma.  
Size:  $2\frac{1}{2}'' \times 2''$ . 1868
1703. Lady with a flower in hand; ivory; Artist: Nandarāma.  
Size:  $2'' \times 1\frac{1}{2}''$ . 1864
1704. Camel-rider; ivory.  
Size:  $1'' \times 1''$ . 2252
1705. Lady: Artist: Budharāma.  
Size:  $2\frac{1}{2}'' \times 2''$ . 1885
1706. Lady: ivory.  
Size:  $2\frac{1}{2}'' \times 2''$ . 1043
1707. Lady; Artist: Balarāma.  
Size:  $2\frac{1}{2}'' \times 2''$ . 1907
1708. Lady; Artist: Nandarāma.  
Size:  $3'' \times 2\frac{1}{2}''$ . 1894
1709. Lady, holding a cat; ivory; Artist: Chhotelal.  
Size:  $3'' \times 2''$ . 1881
1710. Lady; with open breast; Artist: Śaligrāma.  
Size:  $2\frac{1}{2}'' \times 2''$ . 1897
1711. Lady; with flower in hand; Artist: Śaligrāma.  
Size:  $2\frac{1}{2}'' \times 2''$ . 1899
1712. Lady; with flower in hand; ivory; Artist: Nandarāma.  
Size:  $3\frac{1}{2}'' \times 3''$ . 1880



1713. Lady.  
Size :  $3'' \times 2\frac{1}{2}''$ . 1892
1714. Lady; Artist : Nandarāma.  
Size :  $2\frac{1}{2}'' \times 2\frac{1}{2}''$ . 1898
- Mughal School : Early 18th century.
1715. Hamidābānu : wife of Hūmāyun.  
Size :  $14'' \times 9\frac{1}{2}''$ . 1025
1716. Shāh Abbās of Iran.  
Size :  $8'' \times 5''$ . 1118
1717. Prince, listening to music.  
Size :  $8\frac{1}{2}'' \times 7''$ . 1155
1718. Ladies, old and young (princess).  
Size :  $15'' \times 10\frac{1}{2}''$ . 1163
1719. Bust of a lady.  
Size :  $14'' \times 9''$ . 1809
1720. Lady; dressing her hair. This picture is often seen in full-length study in Mughal paintings. The present example is a very fine specimen of the subject.  
Size :  $13'' \times 17\frac{1}{2}''$ . 1823
1721. Zulekhā Begam; standing; writings on the borders.  
Size :  $13\frac{1}{2}'' \times 8\frac{1}{2}''$ . 818
- Mughal School.
1722. Akbar; resting on the way side; Early 18th century.  
Size :  $14'' \times 11''$ . 902
1723. Hūmāyun : Painting showing distinct Persian influence, probably executed in Persia during his visit to Shah Tahmasp (A.D. 1545-50).
1724. Bābar; with his son Hūmāyun in fighting kit with Mirzā Hoshiyār in attendance. An example of the Indo-Persian style of painting; Late 16th century.  
Size :  $14'' \times 11''$ . 884
1725. Taimūr Shah : listening to music; writings on borders, 17th century.  
Size :  $15'' \times 11\frac{1}{2}''$ . 890

1726. Taimūr Shah : resting on couch; 18th century.  
Size :  $18'' \times 14''$ . 881
1727. Amir Taimūr : with the imprisoned Sultan Bayazid of Turkey (1402) and attended by Agha Ishaq Kabuli and Agha Fida Kabuli. Painted by Alam, son of Mohammad Talib during the reign of Shah Alam Ghazi. (probably Shah Alam Bahadur Shah, son of Aurangzeb), 1707-1712.  
Size :  $11\frac{1}{2}'' \times 7''$ . 861
- Mughal School :— Late 18th Century.
1728. Bābar : seated on throne; Late 18th century.  
Size :  $7\frac{1}{2}'' \times 6''$ . 886
1729. Painting : depicting a young girl under a tree engaged in conversation with an old woman.  
Size :  $7\frac{1}{2}'' \times 5\frac{1}{2}''$ . 1709
1730. Nādir Shah : seated on throne.  
Size :  $17\frac{1}{2}'' \times 12\frac{1}{2}''$ . 1123
1731. Mohammad Mirza Badshah : seated on throne.  
Size :  $7\frac{1}{2}'' \times 6''$ . 874
1732. Badshah Mirza Shah : seated on throne.  
Size :  $6\frac{1}{2}'' \times 7\frac{1}{2}''$ . 870
- Mughal School.
1733. Kazi Faizullah Taimurshahi; 18th century.  
Size :  $15\frac{1}{2}'' \times 10\frac{1}{2}''$ . 1072
1734. Lady : standing, holding cups; Early 18th century.  
Size :  $15\frac{1}{2}'' \times 10''$ . 1700
1735. Lady : enjoying hubble-bubble; Sitār in left hand; Late 18th century.  
Size :  $15'' \times 11''$ . 1772
1736. Portrait of King Mira Shah, son of Taimur; Late 17th century.  
Size :  $17\frac{1}{2}'' \times 13''$ . 868
1737. Rāga : Malkosh; 18th century.  
Size :  $14'' \times 9\frac{1}{2}''$ . 1371

1738. Portrait of Jahan Khan Amir; Late 17th century.  
Size :  $17\frac{1}{2}'' \times 13''$ . 1085
1739. Mirza Hindal, son of Bābar, hunting scene; 18th century.  
Size :  $14'' \times 9\frac{1}{2}''$ . 1059
1740. Portrait of Raja Birbal; Early 18th century.  
Size :  $14'' \times 13''$ . 1079
1741. Portrait of Mirza Abdul Rahim Khānkhānā; Late 17th century.  
Size :  $17\frac{1}{2}'' \times 11\frac{1}{2}''$ . 1077

*Mughal School : 18th century.*

1742. Punishment of Akhmal : killed by elephant.  
Size :  $16\frac{1}{2}'' \times 12''$ . 479
1743. Portrait : Hazrat Fariduddin Shokarganj.  
Size :  $14'' \times 9\frac{1}{2}''$ . 472
1744. Portrait of Sultan Jalāluddin Muhammad Akbar Bādshāh.  
Size :  $16\frac{1}{2}'' \times 12''$ . 915
1745. Shāh Jahān : taking the cup from an ape.  
Size :  $8'' \times 5\frac{1}{2}''$ . 959
1746. Royal prince and princess : enjoying wine.  
Size :  $11\frac{1}{2}'' \times 8''$ . 1729
1747. Rādhā-Kṛishṇa : under a *kadamba* tree.  
Size :  $14'' \times 9\frac{1}{2}''$ . 16
1748. Princess : enjoying hubble-bubble.  
Size :  $12'' \times 8''$ . 1747

*Mughal School : Early 19th Century.*

*Ivory plaque, (Oval) :*

1749. Monument : front portion.  
Size :  $2\frac{1}{2}'' \times 2''$ . 2854
1750. Cenotaph of Akbar Shah, Akbarabad.  
Size :  $2'' \times 1\frac{1}{2}''$ . 2846
1751. Monument : Qutub, Artist : Udayarāma.  
Size :  $1\frac{1}{2}'' \times 1''$ . 2838

1752.	Monument: cenotaph of Safdarjung, Delhi. Size: $2\frac{1}{2}'' \times 2''$ .	2848
1753.	Throne: <i>Takht-e-tāūs</i> Delhi. Size: $2'' \times 1\frac{1}{2}''$ .	2826
1754.	Monument: Moti Masjid. Size: $\frac{1}{2}'' \times 1''$ .	2832
1755.	Monument: cenotaph of Humāyūn. Size: $1\frac{1}{2}'' \times 1\frac{1}{2}''$ .	2852
1756.	Monument: Taj Mahal, Agra. Size: $2\frac{1}{2}'' \times 2''$ .	2847
1757.	Monument: unknown. Size: $2\frac{1}{2}'' \times 2''$ .	2837
1758.	Monument: Qutub etc. total nine. Size: $5'' \times 4''$ Paper.	2842
1759.	Monument: unknown. Size: $2\frac{1}{2}'' \times 2''$ .	2849
1760.	Monument: unknown. Size: $1\frac{1}{2}'' \times 1\frac{1}{2}''$ .	2881
1761.	Monument: Masjid, Old Delhi. Size: $1\frac{1}{2}'' \times 1\frac{1}{2}''$ .	2841
1762.	Monument: Kotla, Firoz Shah, Delhi. Size: $1\frac{1}{2}'' \times 1''$ .	2850
1763.	Monument, Golden Masjid, Delhi. Size: $2\frac{1}{2}'' \times 2''$ .	2843
1764.	Monument: Qutub Minar, Delhi. Size: $2'' \times \frac{1}{2}''$ .	2834
1765.	Monument: Qutub Minar, Delhi. Size: $2'' \times \frac{1}{2}''$ .	2825
1766.	Monument: Diwān-e-Khās (Private Assembly Hall), Red Fort, Delhi. Size: $2\frac{1}{2}'' \times 2''$ .	2844
1767.	Bust: unknown. Size: $4'' \times 3''$ .	2312



1768.	Bust : unknown, enjoying hubble-bubble. Size : $2\frac{1}{2}'' \times 2''$ .	230
1769.	Bust : unknown. Size : $1\frac{1}{4}'' \times 1\frac{1}{4}''$ .	2310
1770.	Assembly of Akbar II. Size : $2\frac{1}{2}'' \times 3\frac{1}{4}''$ .	1009
1771.	Procession of Akbar II in lid. Size : $2\frac{1}{2}'' \times 2''$ .	1010
1772.	Bust : unknown. Size : $1\frac{1}{4}'' \times 1''$ .	2305
1773.	Bust : unknown. Size : $1\frac{1}{4}'' \times 1''$ .	2301
1774.	Bust of Bahādur Shāh Bādshāh. Size : $2\frac{1}{2}'' \times 2''$ .	1020

*Monuments (Ivory) :*

1775.	Monument : Qutub Minār, Delhi. Size : $2'' \times 2''$ .	2827
1776.	Monument : Qutub Minār, Delhi. Size : $2\frac{1}{2}'' \times 2''$ .	2836
1777.	Monument : Qutub Minār, Delhi. Size : $2'' \times 1\frac{1}{2}''$ .	2855
1778.	Monument : Taj Mahal, Agra. Size : $5'' \times 4''$ .	2829
1779.	Monument : Jama Masjid, Delhi. Size : $6\frac{1}{4}'' \times 3\frac{1}{4}''$ .	2856
1780.	Monument : Taj Mahal, Agra. Size : $2'' \times 1\frac{1}{2}''$ .	2888
1781.	Monument : cenotaph of Humāyūn, Delhi. Size : $2'' \times 1\frac{1}{2}''$ .	2853
1782.	Monument : Jummā Masjid, Delhi. Size : $1\frac{1}{2}'' \times 1''$ .	2839
1783.	Monument : Qutub Minār, Delhi. Size : $5'' \times 4''$ .	2831

1784. Monument : Qutub Minār, Delhi.  
Size :  $2\frac{1}{2}'' \times 2''$ . 2833
1785. Monument : cenotaph of Etmaduddaullah, Agra.  
Size :  $1\frac{1}{2}'' \times 1''$ . 2840
1786. Monument : Taj Mahal, Agra.  
Size :  $2\frac{1}{2}'' \times 2''$ . 2845
1787. Monument : Takht-e-tāūs, Delhi.  
Size :  $1\frac{1}{2}'' \times 1\frac{1}{2}''$ . 2823
1788. Monument of Takht-e-tāūs, Delhi.  
Size :  $2\frac{1}{2}'' \times 2''$ . 2835
1789. Monument of Qutub Minār, Delhi.  
Size :  $3'' \times 2''$ . 2886
1790. Monument : unknown hall.  
Size :  $5\frac{1}{2}'' \times 4''$ . 2824
- Mughal School : Late 17th century.
1791. Portrait of Nawāb Khan Dauran Khan.  
Size :  $17\frac{1}{2}'' \times 13''$ . 1083
1792. Portrait of Siddhi Faulad Khan.  
Size :  $17\frac{1}{2}'' \times 13''$ . 1168
1793. Portrait of an Arabian Noble.  
Size :  $17\frac{1}{2}'' \times 13''$ . 1172
1794. Portrait of a Mohammedan Noble in pen & ink.  
Size :  $13'' \times 9''$ . 1165
1795. Portrait of Rafiudarjat Badshah, seated on throne; 18th century.  
Size :  $10\frac{1}{2}'' \times 7\frac{1}{2}''$ . 983
1796. Portrait of a prince.  
Size :  $13'' \times 9''$ . 1148
- Mughal School : 17th century.
1797. Emperor Jahāngīr, hunting a lion.  
Size :  $14'' \times 9''$ . 363
1798. Emperor Jahāngīr with a golden orb in his hand.  
Size :  $17'' \times 13''$ . 925

1799. Portrait of Azizuddīn Ālamgīr Sāni; 18th century.  
Size:  $8'' \times 5''$ . 997
1800. Portrait of Sultan Mouinuddīn Jahāndar Badshah.  
Size:  $9'' \times 6''$ . 975
1801. Portrait of Ahmad Shah Durrani (A.D. 1750) successor of Nādir Shah; 18th century.  
Size:  $12\frac{1}{2}'' \times 10''$ . 1129
1802. Portrait of Ahmad Shah Durrani; Early 20th century.  
Size:  $9'' \times 5\frac{1}{2}''$ . 1131
1803. Portrait of Sultan Abdul Nasir Mouinuddīn Muhammad Akbar Badshah; 19th century.  
Size:  $9'' \times 5\frac{1}{2}''$ . 1008
1804. Portrait of Bahādur Shah; Early 19th century.  
Size:  $7\frac{1}{2}'' \times 5''$ . 1021
1805. Sultān Jalaluddīn Akbar: enjoying with ladies in garden, night scene; Late 17th century.  
Size:  $15'' \times 10''$ . 922
1806. Procession of some festival; 18th century.  
Size:  $14\frac{1}{2}'' \times 10''$ . 936 B
1807. Rustam: hunting a dragon; writing on border; Late 17th century.  
Size:  $14'' \times 10\frac{1}{2}''$ . 815
1808. Procession of Akbar Shah II, painted by Mohammad Ismail, Delhi; Early 19th century.  
Size:  $76'' \times 17\frac{1}{2}''$ . 1012
1809. Portrait of Ahmad Shah Durrani; Early 18th century.  
Size:  $12'' \times 10''$ . 1120
1810. Portrait of Nādir Shah, who sacked Delhi in 1740 and carried away the famous Peacock throne and the Kohi-Noor diamond, Late 18th century.  
Size:  $18'' \times 13''$ . 1127
1811. Portrait of Nādir Shah Durrani; writing on border; Early 20th century.  
Size:  $9'' \times 5''$ . 1125

1812.	Portrait of Nādir Shah Durrani; Early 18th century. Size: 8" × 5".	1119
1813.	Portrait of Ahmad Shah; Late 18th century. Size: 7½" × 5".	996
1814.	Portrait of Humāyūn Badshah; Early 19th century. Size: 11½" × 6½" × 4½".	895
1815.	Portrait of Rafiūddurjat Khalaq Badshah; Late 18th century. Size: 7" × 4".	782
1816.	Portrait of Bahadur Shah Badshah with prince; 18th century. Size: 16½" × 12".	970
1817.	Portrait of Farruksiyyar Badshah; Early 19th century. Size: 7½" × 5½".	981
1818.	Portrait of Bahādūr Shah Badshah; Early 19th century. Size: 11" × 7½".	968
1819.	Portrait of Nawāb Āswafūddaulla; 18th century. Size: 11" × 6".	1094

#### Mughal School: Early 18th Century:

1820.	Portrait of Bahadur Shah Badshah. Size: 8" × 6".	965
1821.	Portrait of Farruksiyyar Badshah. Size: 11" × 7½".	980
1822.	Portrait of Muhammad Shah Badshah. Size: 12" × 7½".	991
1823.	Portrait of Hazrat Bahadur Shah with Prince, son of Ālamgīr Badshah. Size: 16½" × 13".	972
1824.	Portrait of Prince Dārā Śikoh on horse-back. Size: 17" × 13".	1063
1825.	Portrait of prince Dārā Śikoh drinking water at a well from the hand of a Hindu village maiden. Size: 16" × 11".	1061
1826.	Portrait of prince Dārā Śikoh on horse-back with the treacherous General Khabibullah Khan. Size: 16½" × 11".	1062



Mughal School : 18th Century :

1827. *Rāmāyaṇa* Scene : Sītā under the *aśoka* tree being tempted by Rāvaṇa and surrounded by demons. Reverse : Life-study of a goat.  
Size :  $23'' \times 15''$ . 92
1828. Mythological Scene : a group of gods and saints. Reverse : Life study of a Ram.  
Size :  $23'' \times 15''$ . 1
1829. *Rāmāyaṇa* Scene : Monkeys fighting with demons and snakes, Reverse Life study of a bird.  
Size :  $23'' \times 15''$ . 94
1830. *Rāmāyaṇa* Scene : the golden city of Lankā after its conquest by Śrī Rāma; Reverse Life study of a bird.  
Size :  $23'' \times 15''$ . 93

Mughal School : 19th Century (Ivory) :

1831. Bust of a lady with cat.  
Size :  $2\frac{1}{2}'' \times 2''$ . 1656
1832. Bust of a lady with pipe of hubble bubble (stone).  
Size :  $11'' \times 11''$ . 1847
1833. Portrait of Shāhjahān on elephant.  
Size :  $1\frac{1}{2}'' \times 1\frac{1}{2}''$ . 2292
1834. Bust of Zinat Mahal, wife of Bahādur Shah.  
Size :  $1\frac{1}{2}'' \times 1''$ . 1054
1835. Bust of a lady; Artist : Budharāma.  
Size :  $1'' \times 1''$ . 1866
1836. Bust of a lady.  
Size :  $1'' \times 1''$ . 1916
1837. Bust of Mumtāz Mahal, wife of Shāh Jahān.  
Size :  $2'' \times 2''$ . 1039
1838. Bust of Mumtāz Mahal, wife of Shāh Jahān (broken).  
Size :  $2\frac{1}{2}'' \times 2''$ . 1042
1839. Bust of Akhtarjahān, wife of Farruksiyar Badshah.  
Size :  $1\frac{1}{2}'' \times 1''$ . 1050

1840. Bust of a lady with the pipe of a hubble-bubble; Artist: Chhitarmal.  
Size:  $1\frac{1}{2}'' \times 2''$ . 1846
1841. Bust of a lady; Artist: Basantarāma.  
Size:  $2'' \times 2''$ . 1875
1842. Bust of a lady with the pipe of a hubble-bubble; Artist: Dalji Usta.  
Size:  $2\frac{1}{2}'' \times 2''$ . 1861
1843. Bust of a lady; Artist: Chhitarmal.  
Size:  $1\frac{1}{2}'' \times 1''$ . 1865
1844. Bust of Nurwi, wife of Shāh Ālam.  
Size:  $1\frac{1}{2}'' \times 1''$ . 1052
1845. Bust of a lady with open breast; Artist: Balarāma.  
Size:  $2'' \times 1\frac{1}{2}''$ . 1862
1846. Bust of Hatmezzama, wife of Fateh Ullmulk.  
Size:  $1\frac{1}{2}'' \times 1''$ . 1055
1847. Bust of a lady with the pipe of a hubble-bubble; Artist: Kcāvarāma.  
Size:  $2\frac{1}{2}'' \times 2''$ . 1877
1848. Bust of Nūrbahān, wife of Jahāngīr.  
Size:  $1\frac{1}{2}'' \times 1''$ . 1034
1849. Bust of Nūrbahān, wife of Jahāngīr.  
Size:  $1\frac{1}{2}'' \times 1''$ . 1035
1850. Lady with a cat; Artist: Balarāma.  
Size:  $3'' \times 2\frac{1}{2}''$ . 1836
1851. Portraits of Miran Shah, Amir Taimūr and Gulām Mohammad.  
Size:  $4\frac{1}{2}'' \times 3\frac{1}{2}''$ . 859
1852. Portrait of Bahādur Shāh Bādshāh.  
Size:  $2\frac{1}{2}'' \times 2''$ . 1018
1853. Portraits of Bābar, Sultan Umar Shekh and Sultan Umar.  
Size:  $4\frac{1}{2}'' \times 3\frac{1}{2}''$ . 860
- Mughal School: 17th Century:
1854. Portrait of Shāh Jahān with courtiers. Reverse contains calligraphy in Arabic.  
Size:  $14'' \times 10''$ . 938

1855. Procession of some festival. Reverse contains calligraphy.  
Size :  $14\frac{1}{2}'' \times 10''$ . 938
1856. Portrait of Jahāngīr bearing the impression of his seal in Arabic.  
Reverse contains impression of seal.  
Size :  $16'' \times 11\frac{1}{2}''$ . 929
1857. Portrait of Jahāngīr playing *Holi* in his pleasure garden. Reverse  
contains calligraphy.  
Size :  $14\frac{1}{2}'' \times 10''$ . 903
1858. Portrait of Saiyad Motamid Khan, painted by Dalchand, a  
famous Court Painter, who worked during the time of Jahāngīr  
and Shāh Jahān (A.D. 1620-'50). The painting bears the impres-  
sion of the imperial seal of Jahāngīr. Reverse contains calligraphy.  
Size :  $14\frac{1}{2}'' \times 10''$ . 1080
1859. Portrait of Shah Tahmasp of Persia, by Farruk Beg. This is a  
very fine portrait with beautiful subdued colouring and excellent  
line work. Reverse contains calligraphy probably early 16th  
century.  
Size :  $14\frac{1}{2}'' \times 10''$ . 1117
1860. Portrait of Tarbiyat Khan, by Dal Chand (A.D. 1620-'50).  
Retouched about 100 years ago. The painting bears the impres-  
sion of the imperial seal of Jahāngīr. Reverse contains calligraphy.  
Size :  $15'' \times 10''$ . 1081

Mughal School : Late 17th and Early 18th Century :

1861. Portrait of Mouinuddin Nizamuddin with disciples.  
Size :  $23'' \times 16\frac{1}{2}''$ . 468
1862. Portrait of Mouinuddin Nizamuddin with disciples.  
Size :  $23'' \times 16\frac{1}{2}''$ . 469
1863. Portrait of Jahāngīr receiving envoys with his Prime Minister  
Shah-ud-daula Khan and Mirza Jai Singh. Reverse contains a  
life study of a bird.  
Size :  $23'' \times 16\frac{1}{2}''$ . 930
1864. Portrait of a daughter of the Emperor Jahāngīr receiving a letter  
from a messenger. Reverse contains calligraphy.  
Size :  $23'' \times 16\frac{1}{2}''$ . 1036
1865. Painting : depicting a night scene of a young prince in his *Harem*  
with the princess asleep on a bed. Reverse contains calligraphy.  
Size :  $23'' \times 16\frac{1}{2}''$ . 950

1866. Portrait of Hazrat Mouinuddin Chishti Nizamuddin Bakhatiyar Kaki and disciples. Reverse contains flower study.  
Size :  $23'' \times 16\frac{1}{2}''$ . 467
1867. Portrait of Jahāngīr with his servants. Reverse contains calligraphy.  
Size :  $23'' \times 16\frac{1}{2}''$ . 907
- (Mughal School) :
1868. Portrait of Aurangzeb besieging the Fort of Daulatabad; Late 17th century.  
Size :  $14\frac{1}{2}'' \times 10\frac{1}{2}''$ . 962
1869. Portrait of Aurangzeb with the ministers, receiving message; Early 18th century.  
Size :  $8'' \times 4\frac{1}{2}''$ . 955
1870. Portrait of Aurangzeb the last of the great Mughals; Late 17th century.  
Size :  $8\frac{1}{2}'' \times 6''$ . 956
1871. Portrait of Shāh Jahān; Early 18th century.  
Size :  $17\frac{1}{2}'' \times 13''$ . 935
1872. Portrait of Shāh Jahān with the imperial seal in his left hand; painted by a pupil of the famous painter Abdul Hasan Nadiruz-Zaman; 17th century.  
Size :  $11\frac{1}{2}'' \times 8\frac{1}{2}''$ . 942
1873. Portrait of the Emperor Shāh Jahān with a fly-whisk in hand; 17th century.  
Size :  $17\frac{1}{2}'' \times 13''$ . 939
- Mughal School : Late 17th and Early 18th Century :
1874. Procession of Akbar II during the time of Eid.  
Size :  $8\frac{1}{2}'' \times 4\frac{1}{2}''$ . 1013
1875. Portrait of Muhammad Shah Badshah enjoying *Holt* with his *Harem*-ladies.  
Size :  $14\frac{1}{2}'' \times 10\frac{1}{2}''$ . 989
1876. Portrait of David playing on his harp.  
Size :  $17\frac{1}{2}'' \times 13''$ . 457
1877. Portrait of Dārāshikoh on horse-back.  
Size :  $10'' \times 6''$ . 1060



1878. Portrait of Hazrat Khwaja Khizra crossing the river on the back of a fish.  
Size :  $7'' \times 4\frac{1}{2}''$ . 460
1879. Portrait of Mahātmā Kabīrdāsa, spinning.  
Size :  $9'' \times 6''$ . 426
1880. Portrait of Jahāngīr with a baby prince; writing on the borders; 17th century.  
Size :  $13'' \times 10\frac{1}{2}''$ . 909
1881. Portrait of prince and princess in moon-light; 18th century.  
Size :  $17'' \times 11\frac{1}{2}''$ . 963
1882. Portrait of Hazrat Sarmad Darwesh seated in prayer; 17th century.  
Size :  $6'' \times 3\frac{1}{2}''$ . 477
1883. Portrait of Maharaj Raṇajīta Singh of Punjab; Late 19th century.  
Size :  $7\frac{1}{2}'' \times 6''$ . 1190
1884. Portrait of Nawab Asafuddaulā of Avadh; Late 19th century.  
Size :  $7\frac{1}{2}'' \times 6''$ . 1096
1885. Portrait of Nawab Gaziuddin Haidar of Avadh; Late 19th century.  
Size :  $7\frac{1}{2}'' \times 6''$ . 1114
1886. Portrait of Shujauddaula of Avadh; Late 19th century.  
Size :  $7\frac{1}{2}'' \times 6''$ . 1092
1887. Portrait of Amir Yaqub Ali Khan of Kabul; Late 19th century.  
Size :  $7\frac{1}{2}'' \times 6''$ . 1138
1888. Portrait of Fateh-ul-mulk, said to have been a son of Bahadur Shah II; Early 19th century.  
Size :  $9'' \times 6\frac{1}{2}''$ . 1024

#### Mughal School :

1889. Portrait of a royal prince; Early 18th century.  
Size :  $5'' \times 3\frac{1}{2}''$ . 1167
1890. Portrait of Nawab Daldalel Khan; 17th century.  
Size :  $8'' \times 4\frac{1}{2}''$ . 1109

1891. Portrait of Shāh Jahān on horse-back; Early 17th century.  
Size :  $13\frac{1}{2}'' \times 9''$ . 941
1892. Portrait of the son of Nawab Zakariat Khan; Early 17th century.  
Size :  $4\frac{1}{2}'' \times 3''$ . 1141
1893. Portrait of prince Murad Baksh with ladies; 18th century.  
Size :  $16\frac{1}{2}'' \times 11''$ . 1068
1894. Portrait of Alia Khatun wife of Aurangzeb; Late 17th century.  
Size :  $9\frac{1}{2}'' \times 7''$ . 1045
1895. Portrait of the Emperor Aurangzeb; Late 17th century.  
Size :  $12\frac{1}{2}'' \times 7''$ . 958
1896. Portrait of princess Zebunnisā enjoying hubble-bubble; 18th century.  
Size :  $16\frac{1}{2}'' \times 11''$ . 1048

Company School : Early 20th Century on ivory plaques :

1897. Bust of a French people.  
Size :  $3'' \times 2\frac{1}{2}''$ . 2302
1898. Bust of an European lady  
Size :  $1\frac{1}{2}'' \times 1''$ . 1873
1899. Bust of an European lady.  
Size :  $2\frac{1}{2}'' \times 2''$ . 1873
1900. Bust of an European lady; Artist : Nandarāma.  
Size :  $2'' \times 2''$ . 1872
1901. Bust of an European lady; Artist Balarāma.  
Size :  $2\frac{1}{2}'' \times 2''$ . 1869
1902. Bust of an European lady, plaster of Paris.  
Size :  $6'' \times 4\frac{1}{2}''$ . 1914
1903. Bust of Metcalfe.  
Size :  $3\frac{1}{2}'' \times 2''$ . Nil
1904. Bust of Frazer.  
Size :  $3\frac{1}{2}'' \times 2''$ . Nil

Mughal School : 19th Century :

1905. Bust of Mumtaz Begum, wife of Shāh Jahān.  
Size :  $2\frac{1}{2}'' \times 2''$ . 1141

1906.	Bust of a lady. Size : $1\frac{1}{2}'' \times 2''$	1912
1907.	Bust of Wazir Jahan Begum, wife of Jahandar Badshah. Size : $2\frac{1}{2}'' \times 2''$ .	1049
1908.	Bust of Mumtaz Begum, wife of Shāh Jahān. Size : $2\frac{1}{2}'' \times 2''$ .	1040
1909.	Portrait of Nawab Saadat Ali Khan. Size : $3'' \times 2\frac{1}{2}''$ .	1102
1910.	Bust of a lady; Artist : Nandarāma. Size : $2\frac{1}{2}'' \times 2''$ .	1854
1911.	Bust of a lady with open breast; Artist : Śāligrāma. Size : $1\frac{1}{2}'' \times 1\frac{1}{2}''$ .	1878
1912.	Bust of Qudsia, wife of Rafiuddarjat Badshah. Size : $1\frac{1}{2}'' \times 1''$ .	1051
1913.	Bust of a lady with book in hand; Artist : Buddharāma. Size : $3'' \times 2\frac{1}{2}''$ .	1852
1914.	Bust of a lady. Size : $1'' \times 1''$ .	1917
1915.	Bust of a lady with the pipe of a hubble-bubble; Artist: Nandarāma. Size : $2\frac{1}{2}'' \times 1\frac{1}{2}''$	1857
1916.	Bust of a lady. Size : $1\frac{1}{2}'' \times 1\frac{1}{2}''$ .	1876
1917.	Bust of a Lady with the pipe of a hubble-bubble. Size : $2\frac{1}{2}'' \times 2''$ .	1879
1918.	Bust of a lady. Size : $2\frac{1}{2}'' \times 2\frac{1}{2}''$ .	1858
1919.	Bust of a lady with open breast; watch on wrist. Size : $2\frac{1}{4}'' \times 1\frac{1}{4}''$ .	1915

Mughal School : 17th-18th Century :

1920.	Portrait of Nawab Ali Mardan Khan with a fly-whisk bearer. Size : $12\frac{1}{2}'' \times 8\frac{1}{2}''$ .	1106
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1921. Portrait of Nawab Afzal Khan, minister of Shāh Jahān, who was killed by Rathore Amar Singh in Court; writing on border.  
Size :  $15'' \times 10''$ . 1082
1922. Portrait of Sultana Raziā Begum, with a hunting hawk on her hand, on horse-back.  
Size :  $17'' \times 13''$ . 831
1923. Portrait of an unknown king, with a hunting hawk on hand, with attendants.  
Size :  $6'' \times 5''$ . 1144
1924. Portrait of a prince and princess playing polo.  
Size :  $8'' \times 5''$ . 1160
1925. Portrait of Sultan Nasiruddin Mohammad Shah.  
Size :  $6'' \times 3\frac{1}{2}''$ . 984
1926. Portrait of Nawab Shah Nawaz Khan, minister of Shah Alam Badshah; Late 17th century.  
Size :  $6\frac{1}{2}'' \times 4''$ . 1089
1927. Court of the Emperor Shāh Jahān; every courtier having been demarcated; Late 17th century.  
Size :  $14\frac{1}{2}'' \times 10''$ . 936
1928. Portrait of prince Dara Shikoh; Late 17th century.  
Size :  $8'' \times 4''$ . 1064
1929. Portrait of Bahadur Shah Badshah; Late 18th century.  
Size :  $4'' \times 4''$ . 1022
1930. Portrait of Emperor Shāh Jahān; Early 19th century.  
Size :  $7\frac{1}{2}'' \times 6''$ . 943
1931. Portrait of Mumtaz Begum wife of Shāh Jahān; 19th century.  
Size :  $9\frac{1}{2}'' \times 7''$ . 1038
1932. Portrait of Bahadur Shah Badshah; 19th century.  
Size :  $8'' \times 6\frac{1}{2}''$ . 1033
1933. Portrait of Bahadur Shah Badshah.  
Size :  $8'' \times 6\frac{1}{2}''$ . 1023
1934. Portrait of General Bhim Singh Thapa.  
Size :  $8'' \times 6\frac{1}{2}''$ . 109



1935. Portrait of Sultan Majauddin Abdul Nasar Ahmad Shah with ladies; 18th century.  
Size :  $7\frac{1}{2}'' \times 4\frac{1}{2}''$ . 994
1936. Portrait of Muhammad Shah Kachar of Iran; 18th century.  
Size :  $5'' \times 4''$ . 1116
1937. Court of Akbar II (1806-1837); A very fine example of the late Delhi style, showing the Emperor with his courtiers and his sons Mirza Jahangir and Mirza Saleem. Most of the important courtiers are named and General Ochterlony is also seen in the picture. Painted by Azam, the great Court painter (1810 A.D.); Early 19th century.  
Size :  $19\frac{1}{2}'' \times 15\frac{1}{2}''$ . 1014
1938. Portrait of a Mughal prince; 19th century.  
Size :  $4'' \times 3\frac{1}{2}''$ . 1154
1939. Portrait of Saiyad Abdul Hasan Tānāshāh Badshah of Deccan with ladies; Early 18th century.  
Size :  $7\frac{1}{2}'' \times 4\frac{1}{2}''$ . 1139
- Mughal School : 18th Century :  
Rāga-Rāginīs (Musical Tunes).
1940. Bhairava : Rag.  
Size :  $9\frac{1}{2}'' \times 6\frac{1}{2}''$ . 1295
1941. Bhairavī : Rāginī of Rāga Bhairava.  
Size :  $10'' \times 6''$ . 1296
1942. Bangālī : Rāginī of Rāga Bhairava.  
Size :  $10'' \times 6''$ . 1297
1943. Barārī : Rāginī of Rāga Bhairava.  
Size :  $9'' \times 5\frac{1}{2}''$ . 1298
1944. Madhumādhavī : Rāginī of Rāga Bhairava.  
Size :  $9\frac{1}{2}'' \times 6''$ . 1299
1945. Saindhavī : Rāginī of Rāga Bhairava.  
Size :  $9'' \times 5\frac{1}{2}''$ . 1300
1946. Mālkosh : Rāga.  
Size :  $9\frac{1}{2}'' \times 6''$ . 1301
1947. Tōḍī : Rāginī of Rāga Mālkosh.  
Size :  $9\frac{1}{2}'' \times 6''$ . 1302

1948.	Gouḍī : Rāginī of Rāga Mālkosh. Size : 9" × 6".	1303
1949.	Guṇakālī : Rāginī of Rāga Mālkosh. Size : 9" × 6".	1304
1950.	Khambhāvati : Rāginī of Rāga Mālkosh. Size : 9" × 6".	1305
1951.	Kukubha : Rāginī of Rāga Mālkosh. Size : 9½" × 6".	1306
1952.	Hiṇḍol : Rāga. Size : 9½" × 6".	1307
1953.	Rāmakālī : Rāginī of Rāga Hiṇḍol. Size : 9½" × 6".	1308
1954.	Patamañjarī : Rāginī of Rāga Hiṇḍol. Size : 9" × 6".	1309
1955.	Devsākh : Rāginī of Rāga Hiṇḍol. Size : 9½" × 6".	1310
1956.	Lalit : Rāginī of Rāga Hiṇḍol. Size : 10" × 6".	1311
1957.	Vilāwal : Rāginī of Rāga Hiṇḍol. Size : 9½" × 5½".	1312
	Mughal School : 18th Century. Rāga Rāginī—(Musical Tunes).	
1958.	Deepaka : Rāga. Size : 10" × 6".	1313
1959.	Deshī : Rāginī of Rāga Deepaka. Size : 9" × 5½".	1314
1960.	Nat : Rāginī of Rāga Deepaka. Size : 9" × 6".	1315
1961.	Kāngrā : Rāginī of Rāga Deepaka. Size : 9½" × 6".	1316
1962.	Kedāra : Rāginī of Rāga Deepaka. Size : 9½" × 6½".	1317
1963.	Kamod : Rāginī of Rāga Deepaka. Size : 9½" × 6½".	1318

1964.	Śrī Rāga. Size : $9\frac{1}{4}'' \times 6''$ .	1319
1965.	Dharaāri : Rāgini of Rāga Śrī. Size : $9\frac{1}{4}'' \times 5\frac{3}{4}''$ .	1320
1966.	Āśāvari : Rāgini of Rāga Śrī. Size : $9\frac{1}{4}'' \times 5\frac{3}{4}''$ .	1321
1967.	Mārū : Rāgini of Rāga Śrī. Size : $9\frac{3}{4}'' \times 6''$ .	1322
1968.	Vasanta : Rāgini of Rāga Śrī. Size : $9'' \times 6''$ .	1323
1969.	Mālaāri : Rāgini of Rāga Śrī. Size : $8\frac{1}{4}'' \times 5\frac{3}{4}''$ .	1324
1970.	Megha : Rāga. Size : $9\frac{1}{4}'' \times 5\frac{1}{4}''$ .	1325
1971.	Malhār : Rāgini of Rāga Megha. Size : $9'' \times 6''$ .	1326
1972.	Gurjarī : Rāgini of Rāga Megha. Size : $9\frac{1}{4}'' \times 5\frac{3}{4}''$ .	1327
1973.	Deshkar : Rāgini of Rāga Megha. Size : $8\frac{1}{4}'' \times 6''$ .	1328
1974.	Tonk : Rāgini of Rāga Megha. Size : $9\frac{3}{4}'' \times 6''$ .	1329
1975.	Vibhas : Rāgini of Rāga Megha. Size : $10'' \times 6\frac{1}{4}''$ .	1330

#### MISCELLANEOUS

1976.	Aurangzeb : enjoying music from ladies, Mughal School, Artist Hiralal; Early 20th century. Size : $19\frac{1}{4}'' \times 14''$ .	953
1977.	Portrait of the Nawab of Rampura, coloured photograph. Size : Life-size (3 quarter).	Nil
1978.	Aurangzeb in jungle on hunting, (Mughal School); 19th century. Size : $15'' \times 10''$ .	951

1979. Scene of hunting a tiger, Company School, Early 20th century.  
Size : 321" × 13". Nil
1980. Scene of hunting a tiger, Company School; Early 20th century.  
Size : 320½" × 12½". Nil
1981. Scene of hunting a tiger, Company School; Early 20th century.  
Size : 320½" × 134". Nil
1982. Bust of Maharaja Surajmal of Bharatpur; Oil Artist Gulabchand of Jaipur; (20th century).  
Size : 29" × 21". Nil
1983. Portrait of Khwaja Moinuddin Chisti, Mughal School; 18th century.  
Size : 9½" × 6½". 470
1984. Court of Maharaja Daulat Rao of Sindhia with his Courtiers.  
Size : 16" × 14". 763
1985. Mythological Scene : Court of Rāja-Rājeswari (Durgā) with gods, saints and yoginis; Jaipur School; 19th century.  
Size : 18" × 14½". 279
1986. Procession of L. H. H. of Alwar, Maharaja Jai Singh during Dashahara festival, water colour; Artist Ramsahaya Nepalia; Early 20th century.  
Size : 26" × 2'—4". Nil
1987. Portrait of Maharaja Mangala Singh, Fifth Ruler of Alwar, Ivory.  
Size : 4" × 3½". 555
1988. Procession of Gan-Gaur (a great festival of Rajasthan); Jaipur School.  
Size : 20½" × 13". 338
1989. Portrait of Maharaja Umed Singhji Hada of Bundi on horse-back; Bundi School.  
Size : 31" × 22". 761
1990. Portrait of Maharaja Ranajita Singh of Punjab on horse-back, Rajput School.  
Size : 31" × 23". Nil

*Oil-Paintings :*

1991. Portrait of Maharaja Shivadana Singhji, Fourth Ruler of Alwar, on horse-back.  
Size : 72" × 60". Nil



1992. Portrait of Maharaja Vinaya Singhji, Third Ruler of Alwar.  
Size : 25" × 32". Nil
1993. Portrait of Saddiq gymnast, the physical instructor of M. Vinaya Singhji.  
Size : 43" × 34". Nil
1994. Portrait of Maharaja Bakhtawar Singhji, Second Ruler of Alwar, seated on throne.  
Size : 60" × 35". Nil
1995. Portrait of Rao Raja Balawanta Singhji of Tijara; contemporary of M. Vinaya Singhji.  
Size : 47" × 35½". Nil
1996. Portrait of Prince Shivadāna Singhji, Fifth Ruler of Alwar.  
Size : 32" × 24".
1997. Portrait of Hansa Svarūpaji, the religious teacher of the Late His Highness Maharaja Jai Singhji of Alwar.  
Size : 78" × 50. Nil
1998. Portrait of Shri Rāmaji, Minister during the Period of Maharaja Mangal Singh.  
Size : 34" × 24½". Nil
1999. Portrait of Mohammad Agha Sahib, the copy-writer of *Gulistan*; during the Period of Vinaya Singhji.  
Size : 29½" × 25". Nil
2000. Portrait of Nawab Hisamuddin; during Vinaya Singh's time.  
Size : 30" × 25". Nil
2001. Portrait of Mirza Isphandiyar Beg, minister during the Period of Shivadāna Singhji.  
Size : 32" × 25". Nil
2002. Portrait of Sri Bhurji Charan (Court poet); during the Period of Bakhtawar Singh.  
Size : 32" × 25". Nil
2003. Portrait of Baladevaji Dhabhai.  
Size : 32" × 25". Nil
2004. Portrait of Balji Rathor, Jagirdar Incharge of Alwar Fort, during the Period of Maharaja Mangal Singhji.  
Size : 32" × 25". Nil
2005. A Painting, depicting Rāma and Sītā; Alwar School; Early 20th century.  
Size : 60" × 41". Nil

2006. Portrait of present H. H. Teja Singhji of Alwar with courtiers  
1942, Artist: R. S. Nepalia.  
Size : 40" × 30". Nil
2007. Portrait of Raja Padma Singhji, during the Period of Vinaya  
Singhji.  
Size : 28" × 24". Nil
2008. Portrait of Karna Singhji of Garhi Jagirdar.  
Size : 30" × 25". Nil
2009. Portrait of Balamukundaji, Prime Minister during the Period  
of Vinaya Singhji.  
Size : 30" × 25". Nil
2010. Portrait of Kedāl, a Prime Minister during the Period of  
Shivadāna Singhji.  
Size : 83" × 57". Nil
2011. Portrait of Henry Lawrance.  
Size : 31" × 24". Nil
2012. Portrait of Hanumanta Singhji, brother of Maharaja Vinaya  
Singh.  
Size : 32" × 25". Nil
2013. Portrait of Nanda Singhji, Jagirdar of Shrichandapura during the  
Period of Vinaya Singhji.  
Size : 32" × 25". Nil
2014. Bust of an unknown European Military man.  
Size : 30" × 25". Nil
2015. Portrait of Maharaja Madhavasinghji of Bhilwara, brother-  
in-law of Maharaja Vinaya Singh.  
Size : 76" × 54". Nil

## MANUSCRIPTS

### *Sanskṛita :*

2016. *Bhāgavata* : One scroll, coloured illustrations 185; Late, 18th  
century.  
Size : 117"—2" × 2½". 976i
2017. *Śiva-kāvaca* : three scrolls, coloured illustrations two in two, four  
in one; 1876 Samvat-57-1819 A.D.  
Size : 2' × 1½". 4769

2018. *Durgā-Pat-kavacha*: one scroll, coloured illustrations five; Early 19th century.  
Size: 10'-9" × 2". 4767
2019. *Mahābhārata*: one scroll, coloured illustrations fifty-four with ornamentation of gold; Late 18th century.  
Size: 257'-3" × 5". 4759
2020. *Bhagavadgītā*: one scroll; coloured illustrations ten with ornamentation of gold; Late 18th century.  
Size: 11'-9" × 2". 9766
2021. *Bhagavadgītā*: one scroll; coloured illustrations eighteen; Late 18th century.  
Size: 13'-5" × 1". 4765
2022. *Śiva-stotra*: coloured illustrations five, leaves eighty-three; 18th century.  
Size: 5" × 3". 4264
2023. *Kālī-sahasra-nāma*: coloured illustrations five, leaves ninety-eight; 18th century.  
Size: 7" × 4". 4060
2024. *Mahimnastotra*: coloured illustrations two, leaves nineteen; 18th century.  
Size: 4½" × 3". 4229
2025. *Gīta-goindā*: coloured illustrations thirty-five, leaves seventy-seven; 18th century.  
Size: 8" × 5". 2219
2026. *Pañcha-stotra*: (*Śiva-stotra*, *Mahimna-stotra*, *Saundarya-lahar*, *Indrākṣhī stotra*): coloured illustrations 13; writing in gold and silver ink, leaves 186. Samvat 1861-57-1804 A.D.  
Size: 9½" × 4½". 4228
2027. *Saptaśloki Gītā*: no illustration; leaves thirty, Late 19th century.  
Size: 9" × 5". 4230
2028. *Śiva-stotra*: no illustration; Leaves seven; Late 19th century.  
Size: 6" × 4". 4247

2029. *Pañcha-stratra*: impressed writing and figures eight, leaves forty-three.  
Size:  $7\frac{1}{2}'' \times 4\frac{1}{2}''$ . Nil
2030. *Durgā-saptasatī*: coloured illustrations seventy-eight; writing in gold and silver ink, leaves 215; 18th century.  
Size:  $5\frac{1}{2}'' \times 3\frac{1}{2}''$ . 4090
2031. *Bhagavadgītā*: coloured illustrations twenty-two, writing in gold, and silver ink, leaves 261; 18th century.  
Size:  $7\frac{1}{2}'' \times 4\frac{1}{2}''$ . 4300
2032. *Bhagavadgītā*: one scroll, coloured illustrations twenty-three; 18th century.  
Size:  $15'-3'' \times 2''$ . 4764
2033. *Bhagavadgītā*: one scroll, coloured illustrations one hundred & seven; 18th century.  
Size:  $92'-11'' \times 4\frac{1}{2}''$ . 4760
2034. *Bhagavadgītā*: one scroll, coloured illustrations thirty-eight; 18th century.  
Size:  $61'-3'' \times 4\frac{1}{2}''$ . 4762
2035. *Durgā-kavacha*: one scroll, coloured illustrations ten; 18th century.  
Size:  $10'-9'' \times 2''$ . 4768
2036. *Vedānta Kalpataru*: no illustration, pages one hundred & ninety-four, Samvat 1542-57-A.D. 1485.  
Size:  $10'' \times 4\frac{1}{2}''$ . 1087
2037. *Togaśāstra*: coloured illustrations ninety-five, leaves ninety-five, Early 19th century.  
Size:  $8'' \times 5\frac{1}{2}''$ . 963
2038. *Pañcharatna Bhagavadgītā, Gajendra-moksha*: coloured illustrations twenty-three, writing in gold and silver ink, leaves two hundred & fifty-six; 18th century.  
Size:  $7'' \times 4''$ . 4301
2039. *Bhagavadgītā, Gajendra-moksha*: coloured illustrations twenty-three, writing in gold and silver ink, leaves two hundred & sixty-two; 18th century.  
Size:  $7\frac{1}{2}'' \times 4''$ . 4302



2040. *Kumāri-stotra* : no illustration, leaves seven; 19th century.  
Size :  $7'' \times 4\frac{1}{2}''$ . 4165
2041. *Bhāgavata* : coloured illustrations twenty six leaves seven hundred & seventy-three; 18th century.  
Size :  $5'' \times 3''$ . 4297
2042. *Siva-kavacha* : no illustrations, leaves nineteen; 19th century.  
Size :  $7'' \times 4\frac{1}{2}''$ . 4236
2043. *Bhagavadgītā* : coloured illustration ten, leaves four hundred & twenty-five; 18th century.  
Size :  $6'' \times 4''$ . 4298
2044. *Bhāgavata* : one scroll; 18th century.  
Size :  $86' \times 4\frac{1}{2}''$ . 4763

*Hindi*

2045. *Rāmāyana-Tulastkṛita* : coloured illustration one; leaves five hundred & fifteen; Samvat 1888-57—A.D. 1831.  
Size :  $11'' \times 6''$ . Nil

*Stand No. 108 :*

2046. *Rāmāyana-Tulastkṛita* : coloured illustrations seventeen, leaves two hundred & ninety-eight; Samvat 1959-57—A.D. 1802.  
Size :  $1'-2'' \times 1'$ . Nil
2047. Specimens of minute writings on rice, peas, wheat etc.

*Arabic, Persian and Urdu*

2048. *Sikandar-nāmā* or History of Alexander; binder Abdul Rahman of Alwar; coloured illustrations eleven, leaves three hundred & twenty-four, H. 1236; author Sheikh Nizami Ganjui; A.D. 1820.  
Size :  $11\frac{1}{2}'' \times 8''$ . 125
2049. *Nala-Damayanti* : coloured illustrations twelve; leaves three hundred & thirty eight, translated by Faizi in Akbar's time.  
Size :  $9'' \times 5''$ . 203
2050. *Mahābhārata* : coloured illustrations forty-four, leaves six hundred & thirty two, translated by Nakib Khan, H. 1174.  
Size :  $1' \times 8''$ . 677

2051. *Shir'in-Khusro*: (love story), leaves forty-six; 18th century,  
author: Nizami.  
Size:  $6'' \times 4''$ . 201
2052. *Ghazliyat-i-jami*: poems of Jami; leaves seventy-six; 18th  
century.  
Size:  $7'' \times 4''$ . 218
2053. *Diwan-saki*: poems of Saki; leaves three hundred & fifty-three;  
G. H. 1092.  
Size:  $7'' \times 4''$ . 316
2054. *Karima*: leaves eighty-six, copied by Ghulam Mustafa by nail,  
originally written by Sadi on moral education.  
Size:  $1' \times 7''$ . 275
2055. *Haft-i-Aurang*: (instructions to the saints); coloured illustrations  
four, leaves two hundred & ninety-three H. 985.  
Size:  $7'' \times 4''$ . 217
2056. *Subah-Sadiq*: History of Mughal Period, leaves forty-one;  
H. 1034.  
Size:  $8'' \times 5''$ . 87
2057. *Yusuf-zulekha*: (love story), leaves one hundred & ninety-eight;  
author Ibna Hamam, c. 16th century. 191  
Size:  $7'' \times 4''$ .
2058. *Kuliyat Jāfarzatali*: (vulgar poems); author: Jāfar, 18th  
century, coloured illustrations six, leaves two hundred &  
sixteen.  
Size:  $1'-2'' \times 8''$ . 115
2059. *Kulliyat-Zahuri*: (poems of Zahuri) leaves four hundred &  
sixty-one, 18th century.  
Size:  $1' \times 6''$ . 214
2060. *Mant-Kuttair*: (religious poems) leaves one hundred & eighty-  
four; H. 1088.  
Size:  $7'' \times 4''$ . 258
2061. *Diwan-i-Qasim*: (poems of Kasim) leaves one hundred &  
nineteen; H. 1220.  
Size:  $7'' \times 4''$ . 312

2062. Akhlaqul-mohsanin: (subject: Ethics) leaves four hundred & sixty-nine; H. 1250, copy writer Abdullah Beg, binder Abdul Rahman of Alwar.  
Size: 8" × 4". 622
2063. Tohfatul Arakin with kulliyat Khakani: (poems of Khakani), leaves 589. Khakani was in Akbar's time.  
Size: 8" × 5". 215
2064. Diwan-i-Jami: (poems of Jami) leaves two hundred & sixty-four, c. 16th century.  
Size: 9" × 5". 308
2065. Diwan Nasir Ali: (poems of Nasir Ali), leaves ninety-one, H. 1159.  
Size: 7" × 4". 317
2066. Shah-nāmā: leaves four hundred & twenty-eight, copied by Ali Bin Ahmed in the time of Sultan Mubarak Shah.  
Size: 1'-4" × 8". 115
2067. Akbar-nāmā: leaves five hundred & forty-three, copied by Mir Kallan, H. 1212.  
Size: 1'-8" × 8". 14
2068. Shah-nāmā: coloured illustrations 19, leaves 474, 17th century.  
Size: 1'-4" × 9". 114
2069. Khbar-nāmā: (Mahomedan History in Poems), leaves two hundred & eighty-two H. 1017, author Allah Dad Chisti.  
Size: 1'-1½" × 7". 140
2070. Gulistan: leaves 153, copy-writer Mohammad Masahidi Khurasani, under the patronage of Balwant Singh of Tijara, H. 1236.  
Size: 1' × 7". 610
2071. Diwan-Khākāni: (poems of Khākāni); leaves three hundred & eighty-one, 16th century approximately  
Size: 1' × 5". 319
2072. Gulistan: leaves two hundred & fifty-three, copyist Ibadullah Beg during Maharaja Vinaya Singhji's reign.  
Size: 7" × 4". 603

2073. Khulaasit-ul-tawarikh: (brief history of Mughal Emperors); leaves 429. In Samvat 189: Maharaja Vinaya Singh got it written by Shekh Ahmad.  
Size:  $1' \times 7''$ . 55
2074. Qasayad-Khākāni: (poems of Khākāni), leaves three hundred & five; C. 16th century.  
Size:  $1' \times 6''$ . 322
2075. Quransharif: leaves three hundred, 18th century approximately.  
Size:  $6'' \times 4''$ . 787
2076. Diwan-i-Hafiz: (An anthology of verses of Hafiz), leaves two hundred & thirty-six, H. 1107.  
Size:  $6\frac{1}{2}'' \times 4''$ . 292
2077. Gulistan: leaves one hundred & forty-nine, C. 18th century.  
Size:  $7\frac{1}{2}'' \times 4\frac{1}{2}''$ . 608
2078. Gulistan: A copy of it was produced under the orders of Maharaja Vinaya Singhji of Alwar. The preparation of each page is said to have taken 15 days and the whole book 12 years. Gulistan (a Rose-Garden) was originally written by Shekh Muslihu'd-din-Sādi in A.D. 1258. Date of copy H. 1265 (A.D. 1856); Artist: Baldeo of Alwar, and Gulam Ali Khan of Delhi; Caligraphist: Agha Mirza of Delhi; Borders: Executed by Natha Shah Punjabi and Q. Abdul Rehman of Alwar; Binding: Done by Q. Abdul Rehman of Alwar. The book contains eight chapters or gates, such as: (1) Morals of Kings; (2) Morals of Darwaishes; (3) Excellency of contentment; (4) Advantage of silence; (5) Love and Youth; (6) Weakness and Old Age; (7) Force of education; (8) One hundred and six rules of Conduct. The book was dedicated to Abubakar bin Sadbin Jangi, sixth King of Turkuman Arabak family, who ruled from A.D. 1184 to 1264. The total cost of the Alwar copy is said to have been One Lakh of rupees. All the pages are beautifully illuminated. Coloured illustrations seventeen; pages two hundred & eighty-seven.  
Size:  $1'-1\frac{1}{2}'' \times 7''$ . Nil
2079. Quran: leaves four hundred & seventy-two, purchased from a Mohomedan traveller by M. Vinaya Singh at a cost of three thousand rupees and a dress of honour. For Indian connoisseurs, the principal beauty of the work consists in the regularity in the design of the white border which is left round each of the letters of the text. The commentary is written in diagonal lines in the margin. The title is written in light blue letters in a space



at the top of the central part of the page. The verses of the Quran are written in Arabic in dark blue characters and the translation is given into Persian below them in red letters.

Size:  $1' \times 8''$

784

2080. Bostān: (poems), leaves two hundred & fifty-seven, H. 945, author: Shekh Saādī; copyist: Mohammad Bin Ishaq (A.D. 1538) coloured illustrations ten. The calligraphy of this Mss. is remarkably fine.

Size:  $10'' \times 6''$ .

265

2081. Waqayāt-Babari: (Autobiography of Emperor Babar): leaves four hundred & fifty-seven, illustrations eighteen. The original is in Turkish. This was copied in Persian during the time of Humāyūn; translated by Bairam Khān Khān Khānā; calligraphist: Ali-ul-Katib of Hirat, H. 937. (A.D. 1530); artists: Saadullah, Mohammed and others; binder: Abdul Rahman of Alwar; contains seals—one of Humāyūn, two of Akbar, one of Jahāngīr and two of Shahjahān.

Size:  $1' \times 8''$ .

2082. Akbarnāmā: leaves five hundred fifty-eight, incomplete.

Size:  $1'2'' \times 10''$ .

16

2083. *Bhagvadgītā*: leaves eighty-two, translated by Bihari Lal during M. Vinaya Singh's time; calligraphist: Shankarnath, Samvat 1886.

Size:  $1'4'' \times 11''$ .

2084. Tawārīkh-Farishtā: (History of Rulers); leaves three hundred & ninety-one, Part I, copy 18th century approximately, author: Mohammad Qasim Farishta.

Size:  $1'3'' \times 9''$ .

60

2085. Tawārīkh Farishtā: (History of Rulers); leaves three hundred & ninety-five, Part II, copy 18th century approximately, author: Mohammad Qasim Farishta.

Size:  $1'3'' \times 9''$ .

61

2086. Bostan: leaves two hundred, H. 1008, copyist Abidullah (originally written by Shekh Saādī on education in poems).

Size:  $6'' \times 3\frac{1}{4}''$ .

263

2087. Khulasātul Hisab: leaves one hundred & fifty-four, H. 1203, A.D. 1814; subject: Mathematics, author: Ghulam Qaisar; binder: Abdul Rahman.

Size:  $10'' \times 6''$ .

842

2088. Jame-ul-Hikāyat: (Story book); leaves six hundred & thirty-three, H. 1238, binder: Abdul Rahman.  
Size: 1' × 9". 642
2089. Bostan: leaves two hundred, A.D. 1599.  
Size: 5" × 3". 262
2090. Ahwāl Nai Duniyā: (History & Geography of the new world) pages one hundred & thirty-eight, author: Absan Ullah; 19th century approximately.  
Size: 8" × 6". 50
2091. Akbarnāmā: leaves six hundred & forty-three, incomplete copy.  
Size: 1'2" × 7". 13
2092. Nafayas-Ulfanun: leaves five hundred & sixty-four, Subject: Art; 18th century approximately.  
Size: 1'2" × 9". 735
2093. Anwar Suheli: leaves six hundred & nine, Subject: Education, binder: Abdul Rahman, written in the time of Vinaya Singh, the Third Ruler of Alwar; copyist Abdullah Beg.  
Size: 1'1" × 8". 633
2094. Fasane Ajāyab (Story), leaves twenty-three, and beautifully illuminated, author: Rajab Ali Beg Surur, copyist: Rahim-Ullah; incomplete, Subject:  
Size: 12" × 7½". 169
2095. Quran: Arabic, leaves four hundred & seventy-four; 17th century approximately.  
Size: 10" × 6". 793
2096. Quran-Benukat: leaves three hundred & sixty-five, author: Faizi in Akbar's time, copyist not known, presented by Mir Husain to H. H. Vinaya Singhji of Alwar in V.S. 1907.  
Size: 1'1" × 9". 794
2097. Diwan-i-Hafiz: (poems of Hafiz) leaves two hundred & sixteen, copyist: Mir Mohammad Shah in H. 1233, binder: Abdul Rehman.  
Size: 11" × 6". 289
2098. Zulekha: (Romantic Tale) leaves two hundred & five, H. 1111, author: Nāzim Harbi, copyist: Abdul Rasul.  
Size: 10" × 6". 189

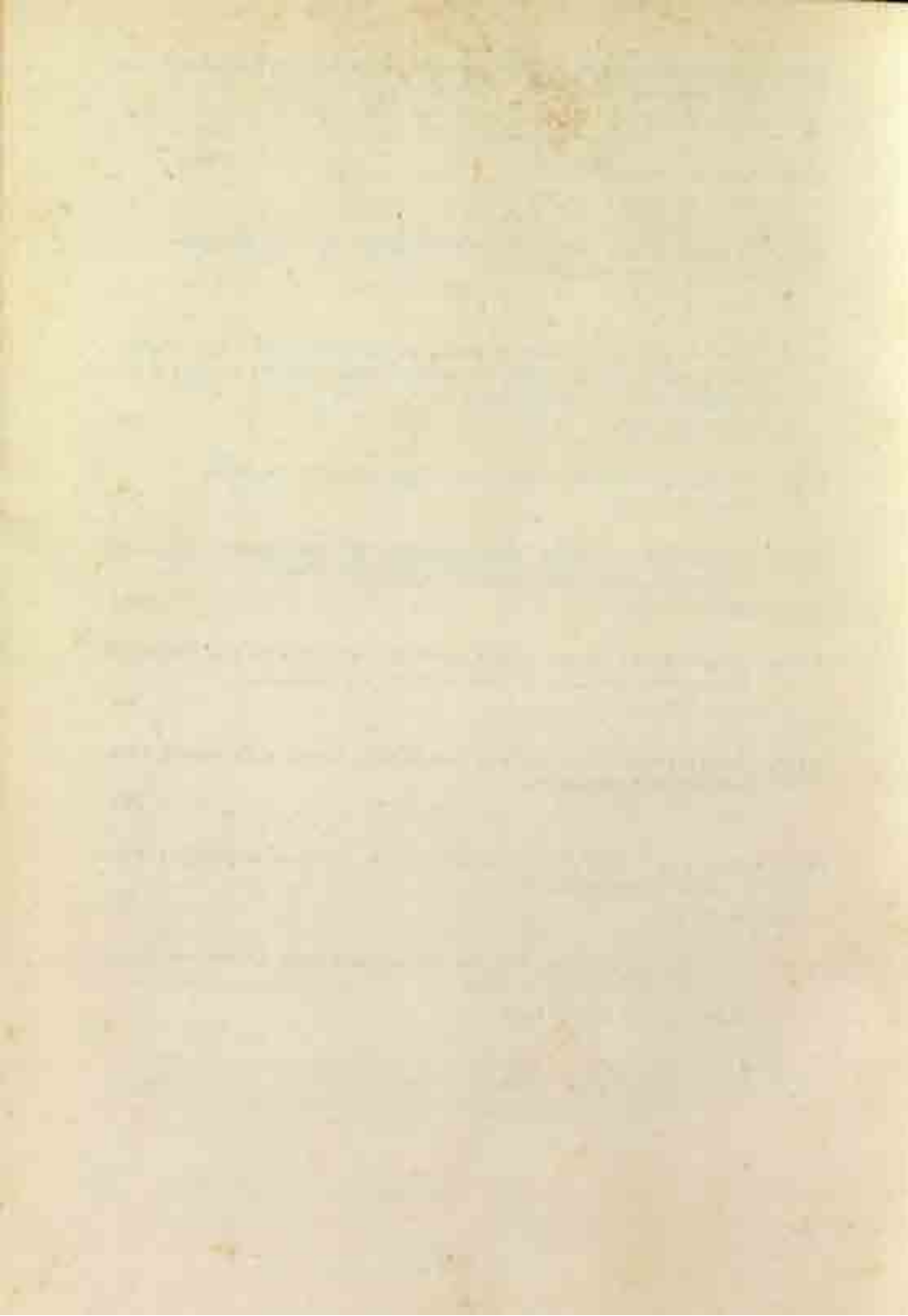
2099. Gulistan: leaves twenty-three, H. 1238, Eighth Chapter, written by Maharaja Vinaya Singh, Third Ruler of Alwar in V.S. 1890. Size:  $9'' \times 5''$ . 620
2100. Shahnāmā: leaves six hundred & thirty-four coloured illustrations twenty, H. 1253, copyist: Naun-ul-Maliquil Bhale. Size:  $1' \times 7''$ . 116
2101. Kuliyaṭ-i-Amir Khusru: leaves three hundred & seventy-three, author: Amir Khusru, binder: Abdul Rahman of Alwar. This Manuscript was brought by Diwan Ammūjān of Alwar from Delhi in the year 1846 at the time of Maharaja Vinaya Singhji; 17th century approximately. Size:  $1' \times 7''$ . 211
2102. Diwan-i-Hafiz: (poems of Shamsiuddin Hafiz) leaves three hundred & fifteen, calligraphist: Agha Mirza of Delhi, H. 1249, (A.D. 1833), binder: Abdul Rahman of Alwar. Size:  $10'' \times 6''$ . 297
2103. Kuliyaṭ-i-Sādī: leaves four hundred & eight, author: Sheikh Sādī, H. 1011, (A.D. 1602), binder: Abdul Rahman. (The complete works of Sheikh Sādī). This is a beautiful and sumptuously bound volume containing calligraphy borders and illuminations of the highest class; 16th century approximately. Size:  $1' \times 7''$ . 206
2104. Karima and Mahmud Nāmāh: Karima of Sheikh Sadi and Mahmud Namah of Mohammad Gaznavi were copied by Mirza Mohammad of Mashad in 1840 A.D., leaves twenty-three, H. 1230. Size:  $10'' \times 6''$ . 277
2105. Dah-Pand: leaves 23, H. 1281, author: Luqman, calligraphist: Rahim-Ullah, binder: Abdul Rehman. Luqman's ten moral principles written and presented to Maharaja Shivadāna Singhji. Size:  $9'' \times 5\frac{1}{2}''$ . 654
2106. Nāsah-i-Hakim Luqman: (Luqman's moral principles), leaves nine, author: Hakim Luqman, H. 1287 (A.D. 1864), calligraphist: Maharaja Shivadāna Singh of Alwar, binder: Abdul Rahman. Size:  $10'' \times 7''$ . 648
2107. *Dasdāteer*: leaves one hundred & forty-seven, H. 1265 (A.D. 1848) copyist: Madad Ali of Alwar, beautifully written and illuminated. Size:  $11'' \times 7''$ . 719

2108. *Shareh Dasdeer*: leaves one hundred & eleven, author: Najaf Ali Khan, copyist: Madad Ali of Alwar, H. 1265 A.D. 1848), beautifully written and illuminated.  
Size:  $11\frac{1}{2}'' \times 8''$ . 722
2109. *Fars Nāmah Manzūm*: leaves one hundred & sixty-one, author: Sawadt Yar Khan, Subject: Veterinary, Samvat 1909, Urdu.  
Size:  $1'2'' \times 9''$ . 361
2110. *Thofatul Irāqīn*: leaves one hundred & eighty-seven author: Afzal-Uddin Imam Khakani, (poetry) calligraphist: Madad Ali, H. 1270 (A.D. 1853), binder: Abdul Rehman.  
Size:  $12\frac{1}{2}'' \times 8''$ . 234
2111. *Quran Sharif*: leaves four hundred & sixty-six H. 1266; 17th century approximately.  
Size:  $13\frac{1}{2}'' \times 8''$ .
2112. *Gulistan*: leaves two hundred & eighty-five coloured illustrations eighteen, incomplete, calligraphist: Agha Mirza of Delhi in the time of Maharaja Vinaya Singh.  
Size:  $12'' \times 7''$ . 601
2113. *Badr-e-Munir*: (love story in poems) leaves one hundred & thirty six; coloured illustrations twenty-four, H. 1248, Urdu author: Mir Hasan, copyist: Ibādullah Beg.  
Size:  $12'' \times 7''$ . 283
2114. *Zulekhan*: (love story in poems) leaves two hundred & sixty one H. 1246, author: Jamī, copyist: Agha Mirza of Delhi.  
Size:  $12'' \times 7\frac{1}{2}''$ . 185
2115. *Sikandarnāmah*: leaves two hundred & thirty-seven coloured illustrations fourteen, author: Nizami, copyist: Aishfaq; 18th century approximately.  
Size:  $11\frac{1}{2}'' \times 7''$ . 126
2116. *Karimā*: leaves eighteen, author: Sheikh Sādi, copyist: Yaqub Beg; 19th century approximately.  
Size:  $12'' \times 8''$ . 274



2117. Sad Pand: leaves eighteen, H. 1262, author: Hakim Luqman, copyist: Agha Mirza, binder: Abdul Rahman, Luqman's hundred moral principles written and presented to Maharaja Vinaya Singhji by Agha Mirza, the calligraphist.  
Size:  $10^{\circ} \times 7^{\circ}$ . 652
2118. Badr-e-Munir: (love story of Prince Be-Nazir and his sweet-heart Badre Munir) leaves one hundred & fifteen, coloured illustrations ten, author: Mir Hassan of Lucknow, H. 1248 (A.D. 1832), calligraphist: Mohammad Bakhsh.  
Size:  $13^{\circ} \times 8\frac{1}{2}^{\circ}$ . 284
2119. Yusuf Zulekha: leaves two hundred & fourteen, H. 1247, author: Mulla Abdul Rahman Jāmi, calligraphist: Mohammad Bakhsh (A.D. 1831). It is stated by the calligraphist in the book that it was written when Akbar Shah II completed the 26th year of his reign.  
Size:  $12^{\circ} \times 7^{\circ}$ .
2120. Khat-i-Nastāliq: style of writing in Persian on Obverse and Reverse, writer: Mohammad Nasim, H. 1272.  
Size:  $9^{\circ} \times 6^{\circ}$ .
2121. Khat-i-Shakista and Nastāliq: styles of writing in Persian.
2122. Khat-i-Kuffi and Muskh: styles of writing in Persian.
2123. Khat-i-Gulzar: A style of writing in Persian.
2124. Khat-i- *Saryani, Sarva, Nasim, Garib* and *Tughra*
2125. Ajāyabul Makhlūqat: leaves seven hundred & nine, coloured, illustrations two hundred & seventy-five, H. 1214. This book was written by Abdul Hasan (pen name Mir Kallan) under the guidance of Shah Nawaz Khan, Minister of Badshah Shah Alam in A.D. 1832.  
Size:  $14^{\circ} \times 8\frac{1}{2}^{\circ}$ . 714
2126. Shahnāmāh: leaves four hundred, & thirty-four, coloured illustrations one hundred & seventy-eight, author Firdausi, copyist unknown; 18th century approximately; total verses one lac & twenty thousand, written on Mahmūd Gaznavi.  
Size:  $22^{\circ} \times 12^{\circ}$ .
2127. Quran: in small box, printed.  
Size:  $1^{\circ} \times 1^{\circ}$ . 789

2128. Quran: octagonal, printed, leaves seven hundred & thirty-one.  
H. 1209.  
Size:  $2'' \times 2''$ . 792
2129. Quran: one scroll.  
Size:  $11' \times 3\frac{1}{4}''$ . 799
2130. Diwan-i-Hafiz: leaves three hundred & twenty-eight; 17th century approximately.  
Size:  $3'' \times 2''$ . 288
2131. Haft Band Kashi: on ivory plate, leaves thirteen, H. 1253, writer: Nūrullah in A.D. 1835, author: Kashi Shayar, a poet from Kashi.  
Size:  $7\frac{1}{2}'' \times 5''$ . 252
2132. Panch Sūri: leaves twenty-two, Quran in five chapters.  
Size:  $2'' \times 1\frac{1}{4}''$ . 790
2133. *Bhagavadgītā*: leaves one hundred & twenty-five, coloured illustration one; 18th century approximately.  
Size:  $2'' \times 1\frac{1}{4}''$ . 14757
2134. *Bhagavadgītā*: leaves three hundred & twenty-four, coloured illustrations seventeen; 18th century approximately.  
Size:  $3'' \times 2''$ . Nil.
2135. Japji: (a religious book of the Sikhs), leaves eighty-five; 18th century approximately.  
Size:  $\frac{1}{4}''$ . Nil.
2136. Japji: (a religious book of the Sikhs), leaves ninety-eight; 18th century approximately.  
Size:  $\frac{1}{4}''$ . Nil.
2137. 'LONG LIVE' in Persian characters; two leaves of silver containing writing in gold.  
Size:  $9'' \times 6''$  and  $9'' \times 6\frac{1}{4}''$ .





DANCING GANESH



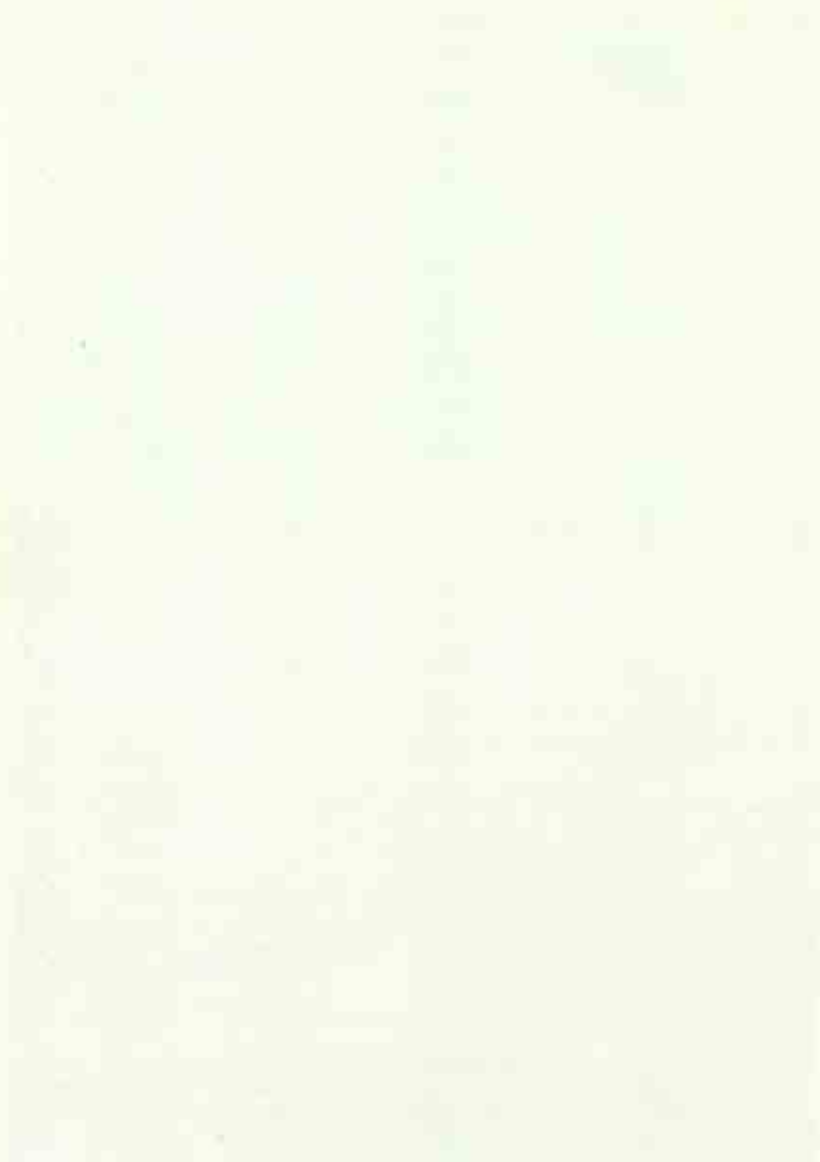


Figure 1. Map of the study area in the North Sea. The location of the research vessel (RV) and the sampling stations are indicated. The map shows the coastline of the United Kingdom and the North Sea.



SHIVA PARVATI (Standing)





CHOGA (Upper garment for male)

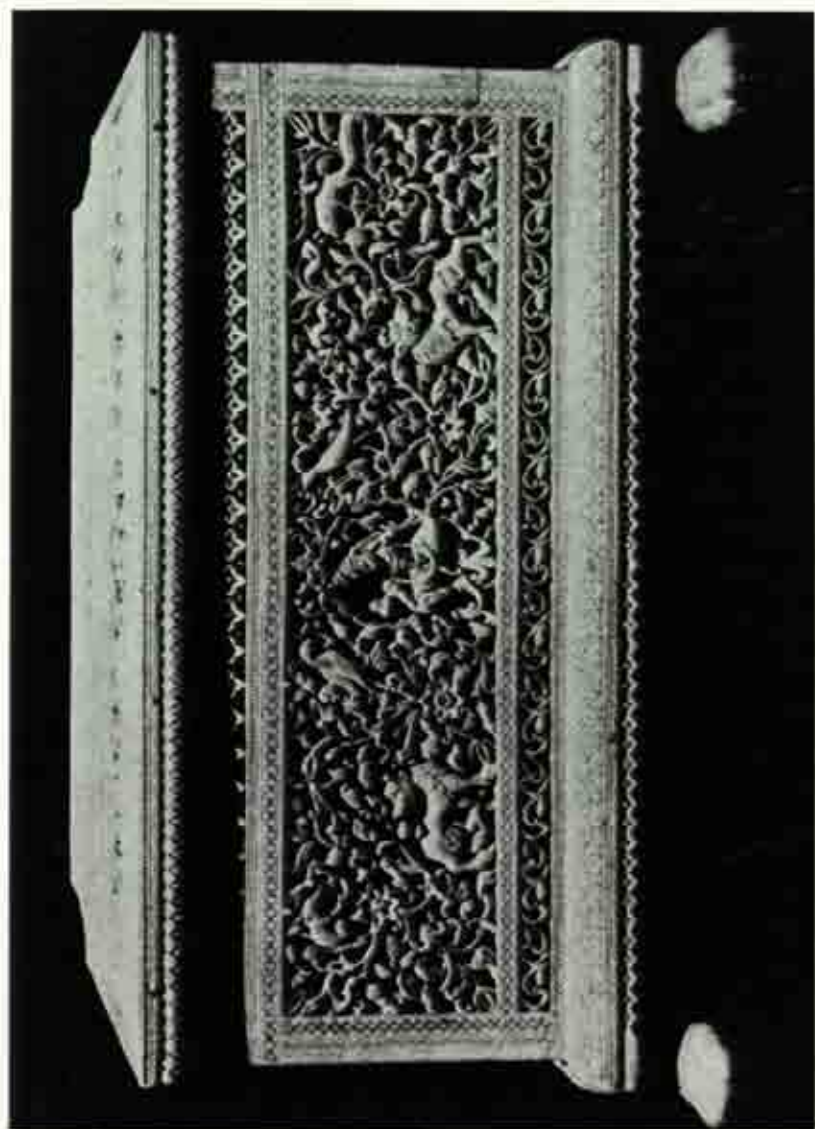






EMBROIDERY WORK





CARVING ON WOODEN BOX







RAGINI—Todi

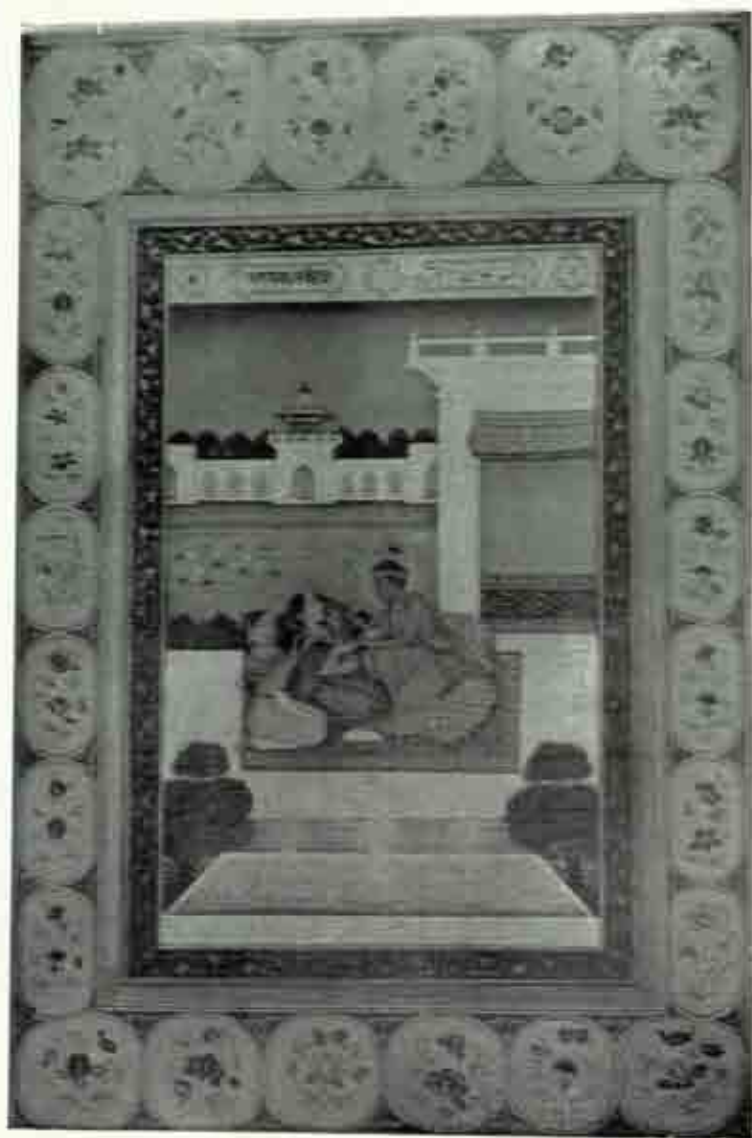




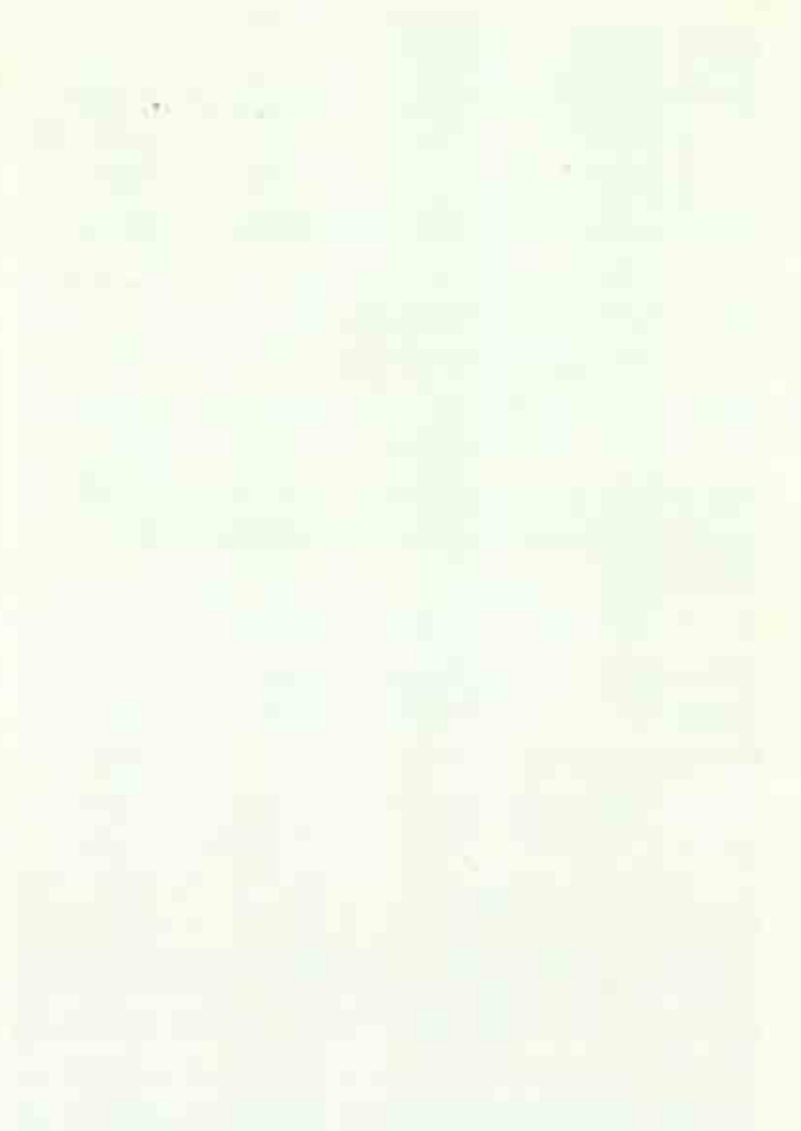
TORTOISE INCARNATION





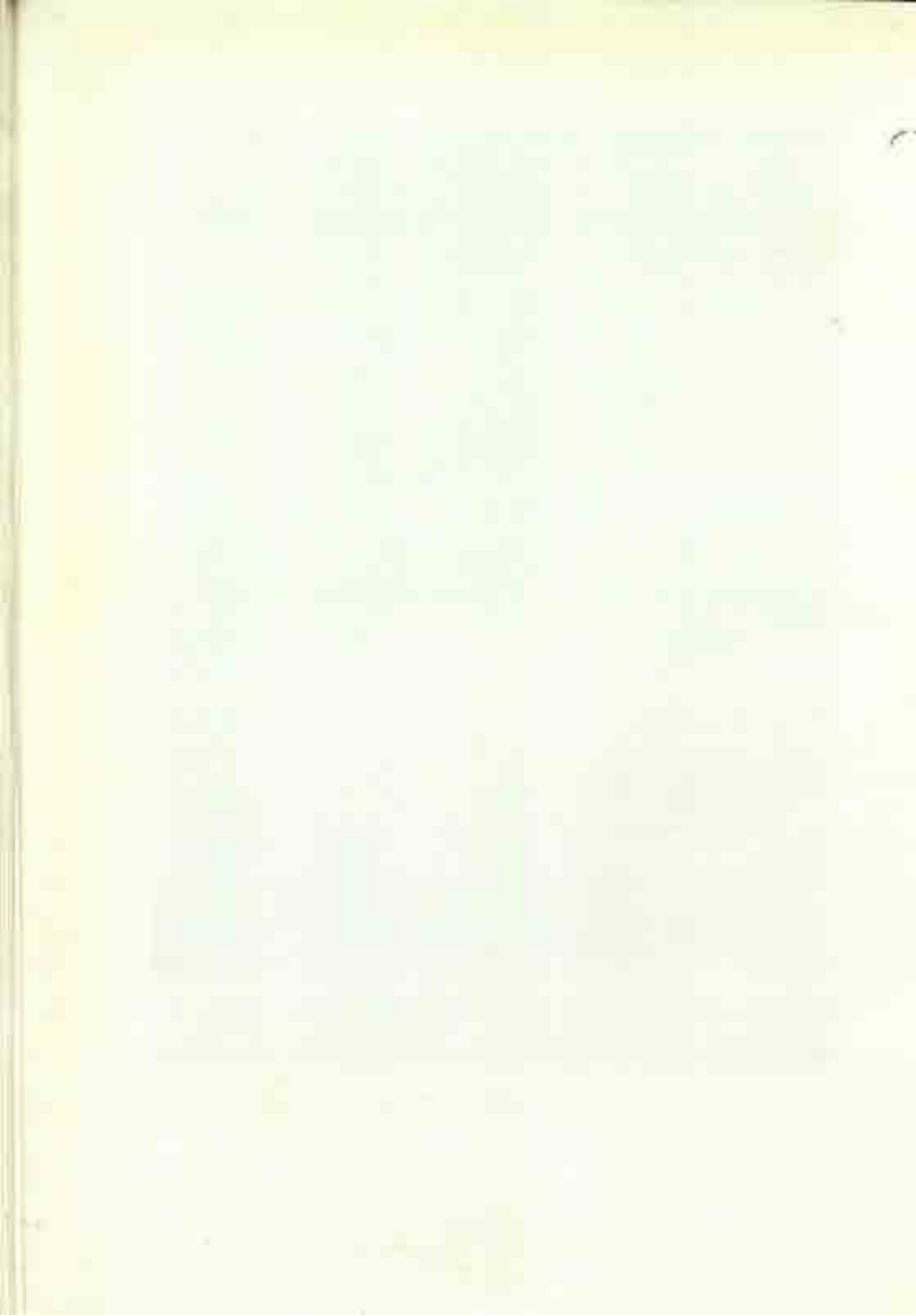


RĀGĀ MĀLKOSH  
Alwar School.

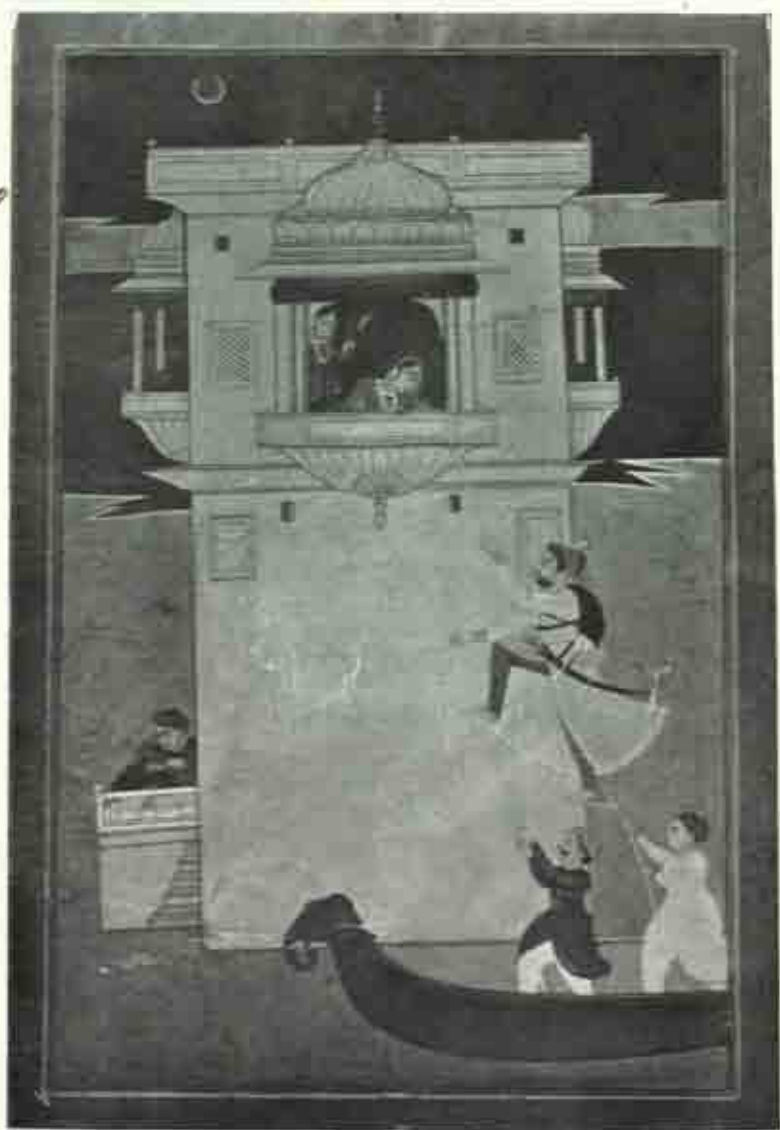




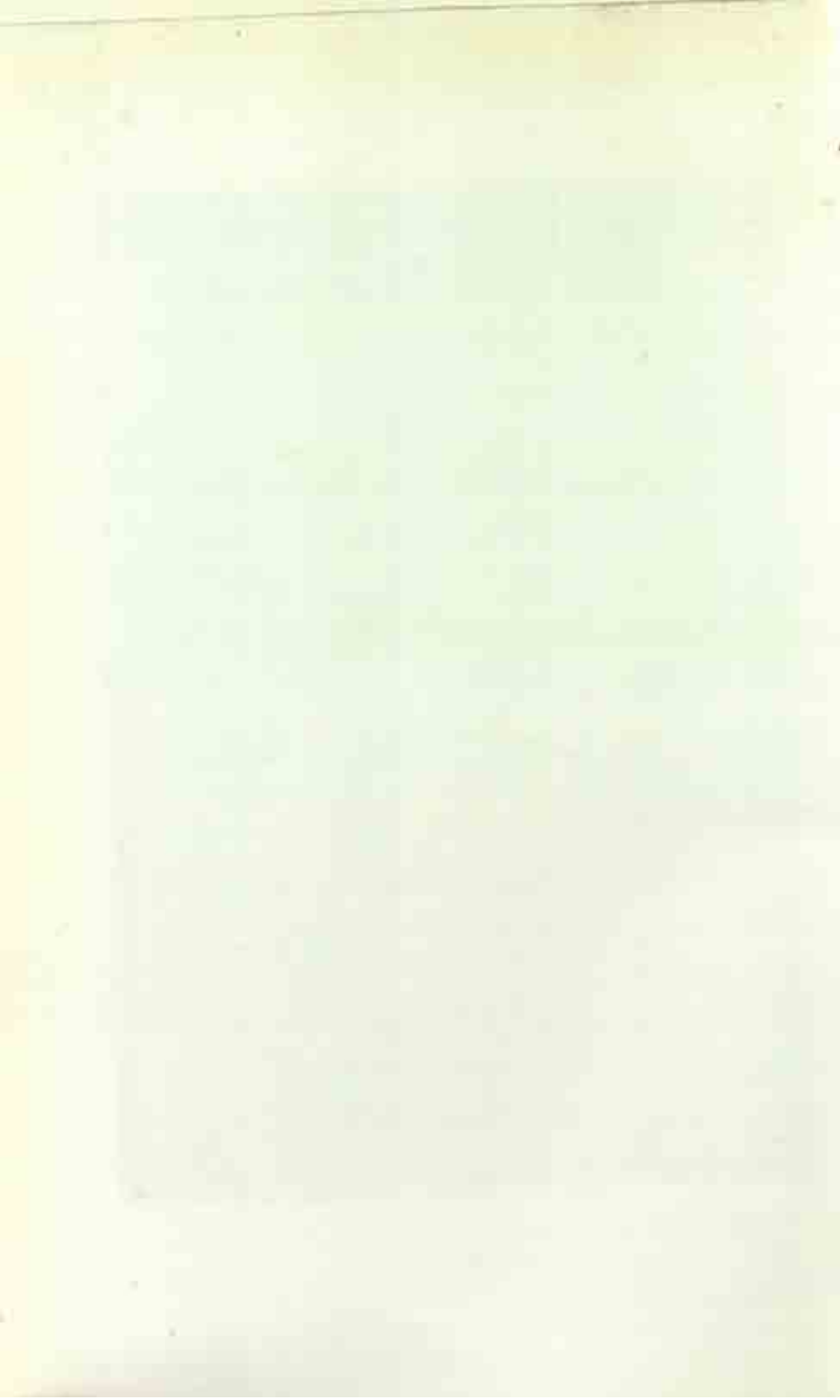
RADHA AND KRISHNA  
Jaipur School.





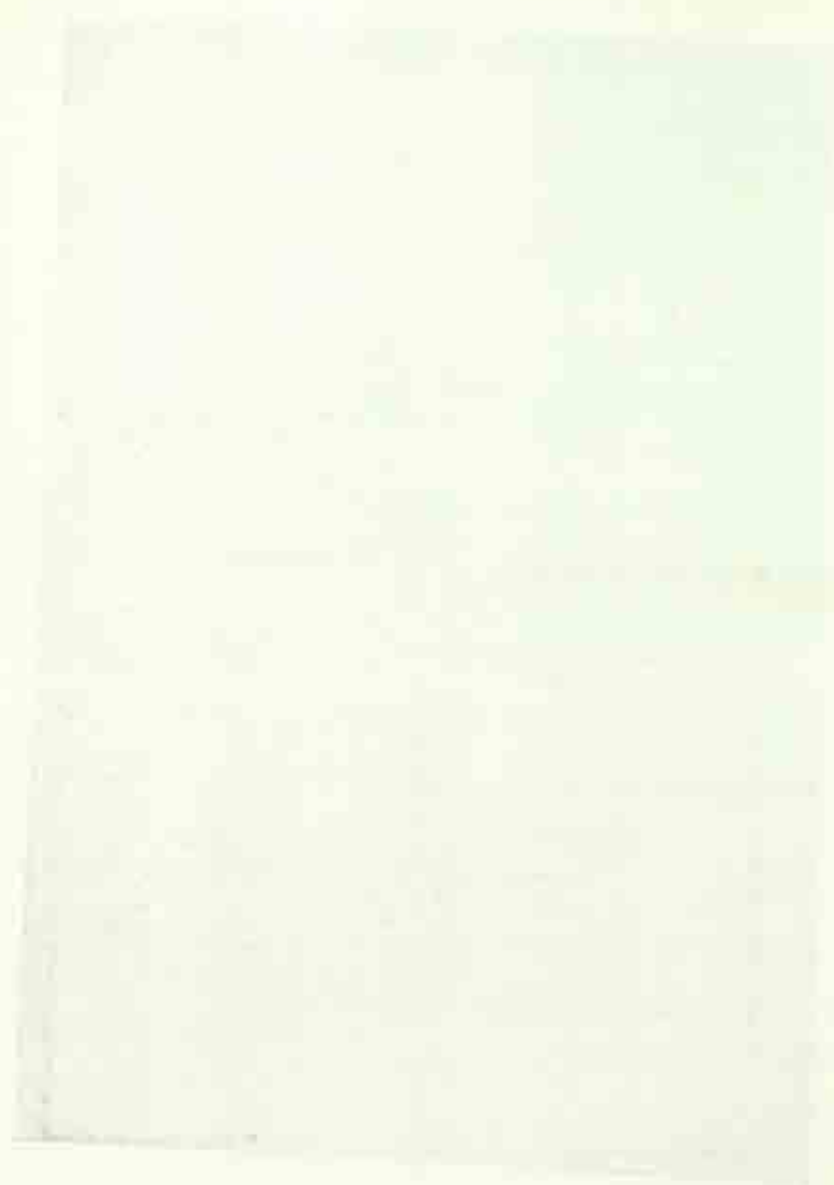


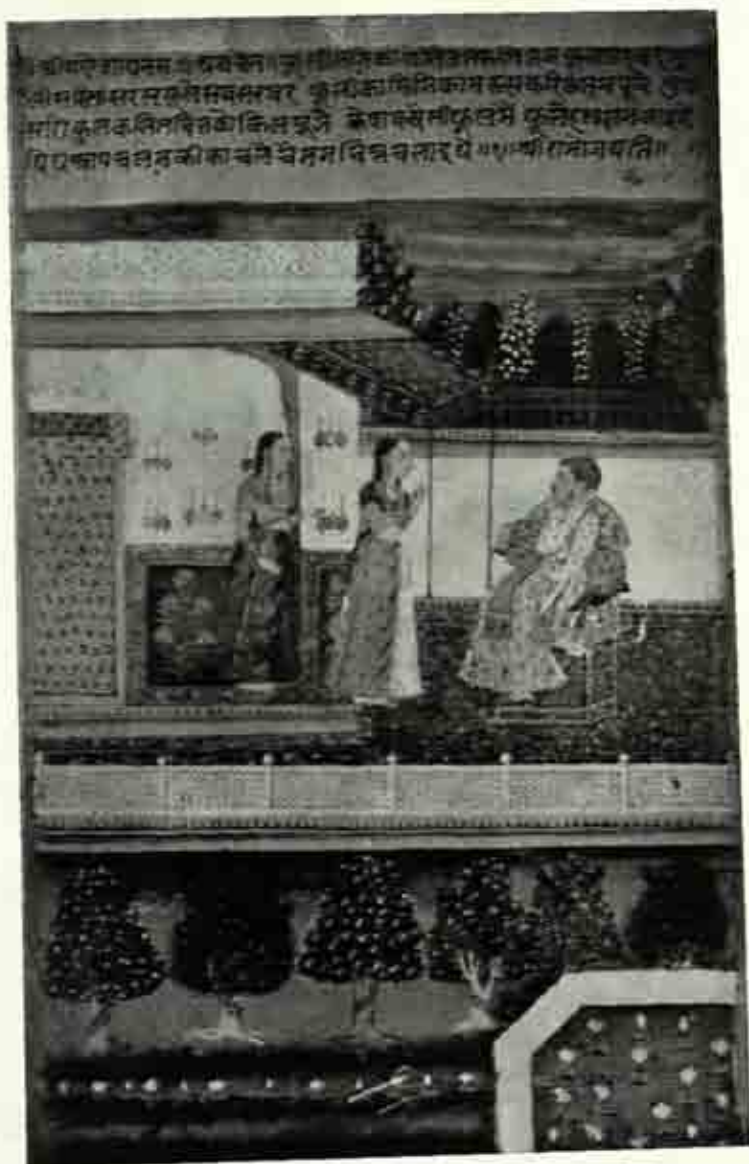
A lover reaching the chamber of his beloved with the help of a rope-ladder  
Jodhpur School.





RAGA DEEPAK  
Bundi School.



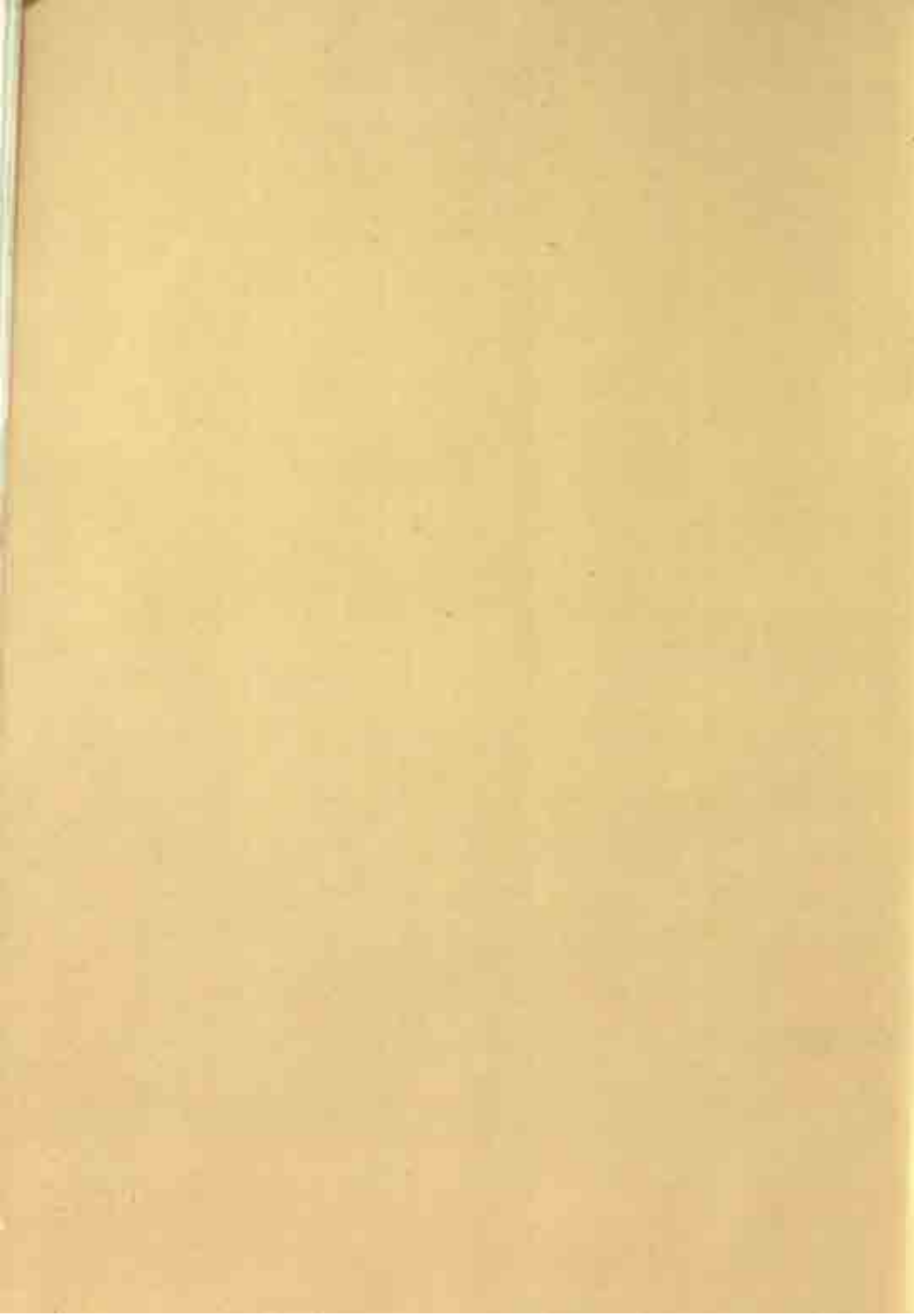


BĀRĀMĀSĀ (Chaitra)  
Bikaner School.











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